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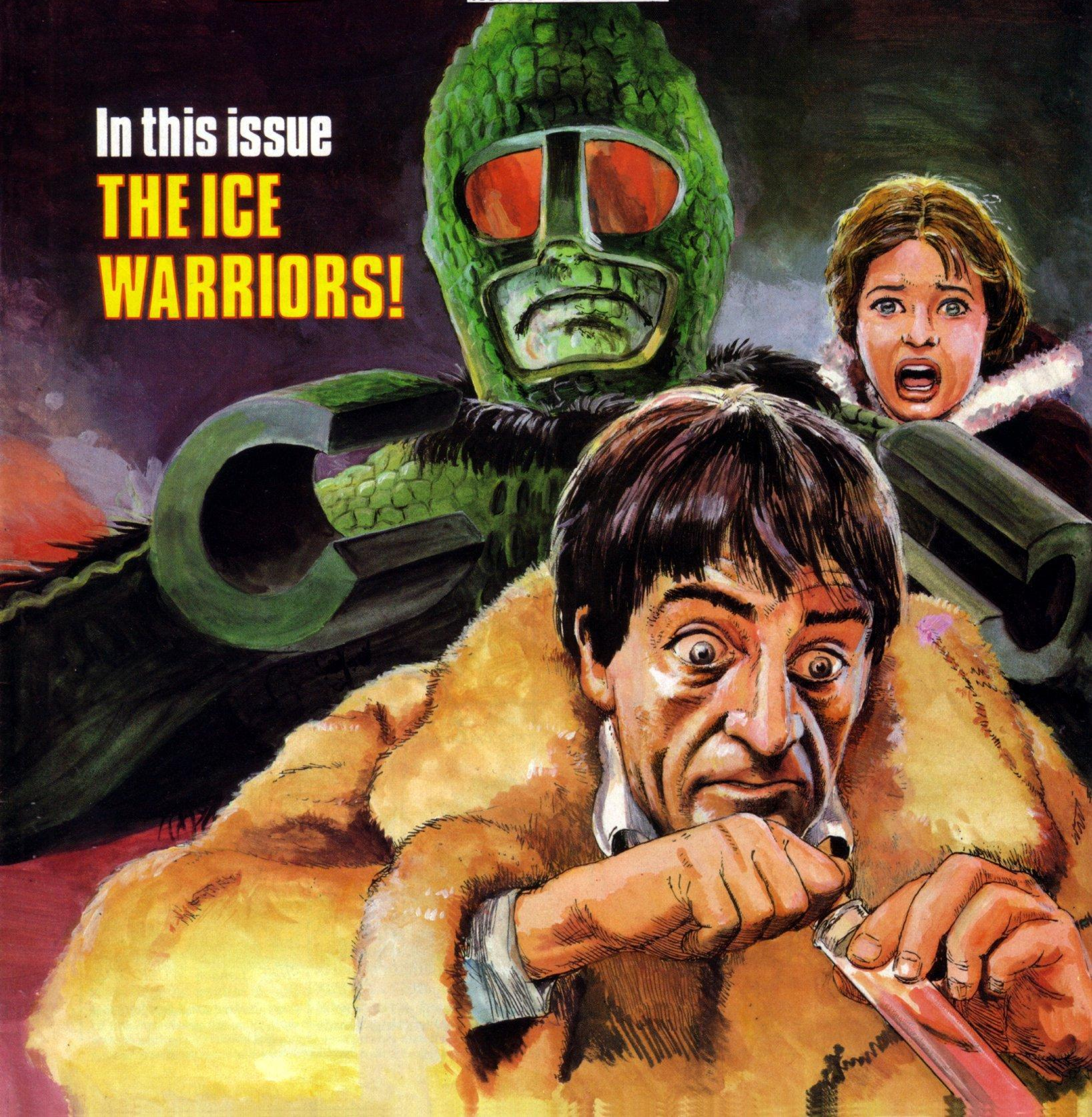
Doctor WHO

MAGAZINE™
No.149 • JUNE 1989

EXCLUSIVE DAPOL MODEL COMPETITION



In this issue

THE ICE WARRIORS!

"My name is Clent. I'm a scientist in charge of stopping the second Ice Age from destroying the European world. A complex task at the best of times, but a challenge. A great challenge. One of the most brilliant scientists on my staff has rebelled against the way I run the base. So now, he lives the life of a scavenger. A useless, non-productive waste of talent."

"He's talking about me. I'm the scientist who rebelled – the name's Elric Penley. There's no point in arguing with a man like Clent. He's a machine. I chose this existence because – well – because I demand the right to be an individual. Clent may be able to control the glacier . . . but there's a far greater menace that he hasn't reckoned with. I mean the creature from the ice."

"The Doctor and his Companions find themselves involved in this life and death struggle in* Doctor Who and the Ice Warriors*, next Saturday at Five Twenty-Five."

The trailer for *The Ice Warriors,* used in 1967. The trailer only exists on audio, but following the recent recovery of four episodes of this classic Patrick Troughton story last year, *Doctor Who Magazine* begins a two part archive feature this issue.

MATRIX DATA BANK

Before we start this issue's Data Bank, somewhere along the line we missed giving the answers to a couple of memory questions several issues back. So for those of you that have been waiting with bated breath, way back in Issue 138, **S. Benson asked about a scene set on a rooftop covered with snow. This was from the 1978 Tom Baker adventure, *The Ribos Operation,* and in** Issue 145 **Stephen Fewell asked about a man with a melted face coming out from behind a curtain. This was Magnus Greel, otherwise known as Weng-Chiang, from the 1977 story *The Talons of Weng-Chiang*.**

PROJECT INFERNO

Project Inferno is our first port of call, and Warren Johnson from Ansonia in America writes to ask why the Doctor's car, Bessie, was in the parallel universe when the Doctor didn't exist there.

What happened here was that it wasn't just the Doctor that was transported to the parallel universe. The TARDIS console also went and so, too, did Bessie, as it was parked in the garage at the time. Therefore it didn't exist in the parallel universe. Indeed, we see all three items vanish from the garage along with the Doctor.

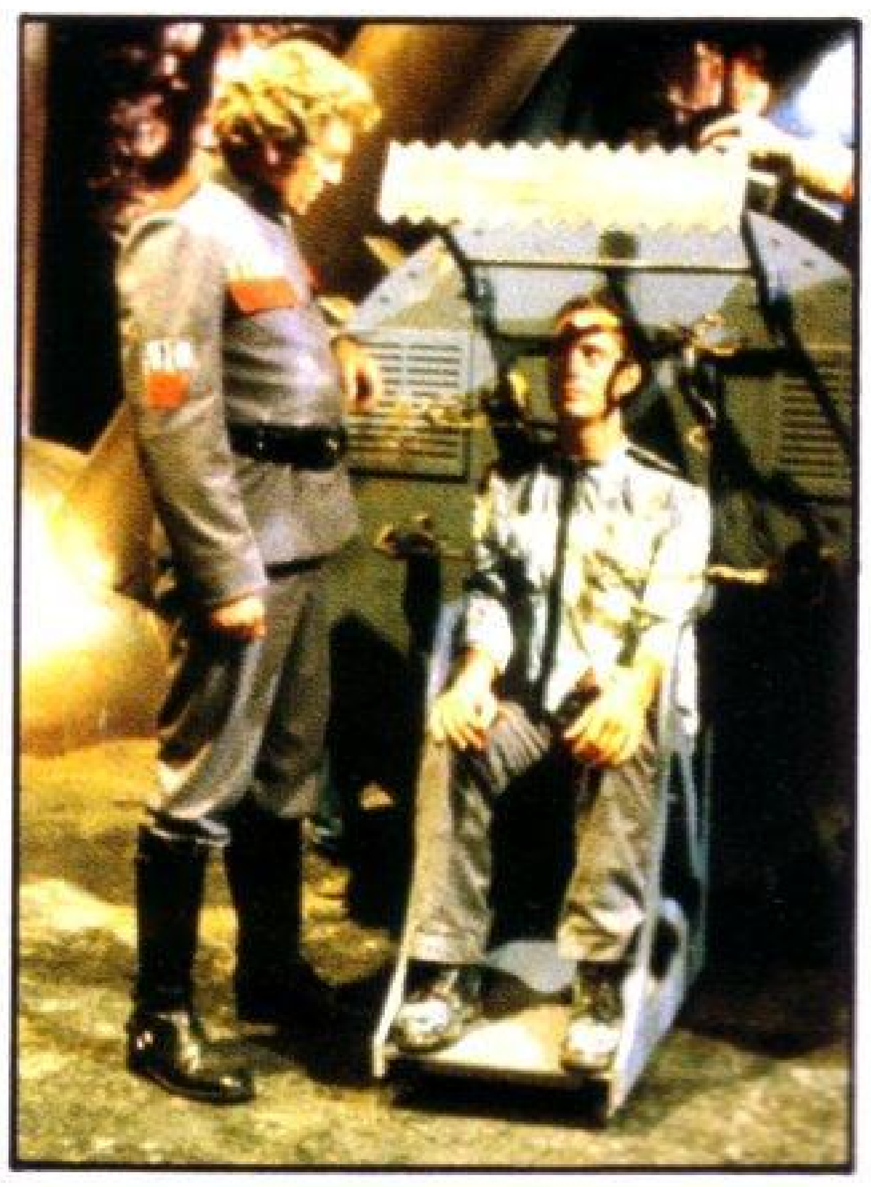
DIGGING MACHINE

Still across the pond, Rachel Sinclair from Oregon writes to ask about the Tractator's digging machine in *Frontios*. In Christopher Bidmead's novelisation, it is described as " . . . a huge and hideous assembly of parts of human bodies . . . White bones tipped with metal cutters . . . rotting hands . . . it was a machine built from the dead." What Rachel wants to know is how the device was represented in the transmitted show as this graphic description surely could not have been used.

To answer this I checked back through the script for episode three, at the end of which the digging machine is first seen. The script's description is quite different from the book, and is a fairly close representation of the machine as seen on the programme.

"Metal cutter and drilling gear extend from the front. Windows at the side reveal two emaciated colonists and in the hollowed out area at the front of the machine, beneath the cutters, a shadowy figure appears to be wired into what looks like an open cockpit."

Compare these two descriptions with the photograph and you can see that the BBC went as far as they could with the concept of a machine built out of dead bodies.



Matrix Data Bank compiled by David Howe. If you have any queries about Doctor Who, *write to Matrix Data Bank, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Due to volume of mail we're sorry, but we can't give personal replies.*

INTO THE VORTEX

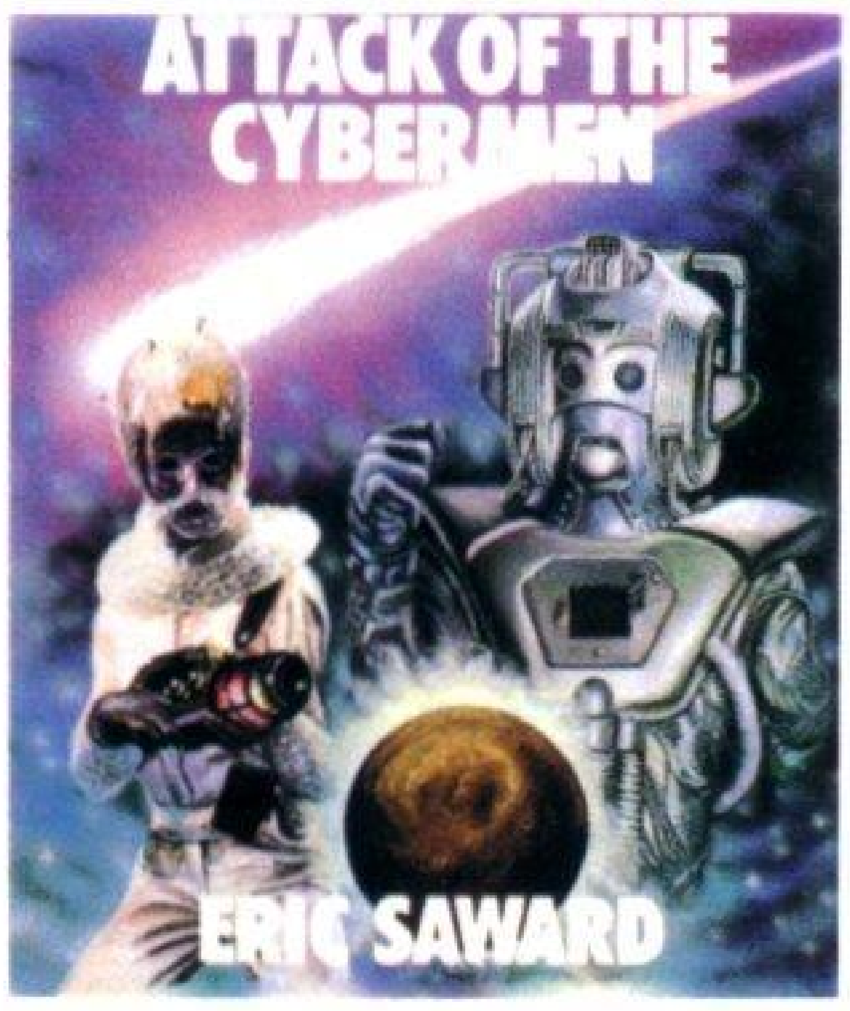
The Doctor fights with the Chief Dalek in the TARDIS in *The Ultimate Adventure.*

> *"Ah well, I gave it my best shot . . ."*
>
> *The Kandyman,* **The Happiness Patrol**

Just as those words never made it to our television screens, so the **Season 25 Survey** results have not quite made it to the pages of this issue. The reason is quite simple – we've had nearly **1200** surveys returned and time got the better of us when it came to processing them all. We promise to have the final results in **Issue 150,** along with our **BBC Video Competition,** extra pages and much more.

In the meantime, we haven't slouched on this issue, with a detailed look at the stunt work of Season 25, part one of ***The Ice Warriors*** archive, stage play news and views, ***Off the Shelf,*** a special Dapol competition – sometimes I wonder just how we manage to pack it all in!

The new season of *Doctor Who,* its twenty-sixth, is now being recorded and, with much of it being shot on location, things are looking very interesting. The new monsters look a pretty nasty bunch – but we're not going to spoil your viewing by giving them away too soon. And with the return of the Brigadier and the Master, *Doctor Who* continues to go from strength to strength. There's no stopping the fellow, is there?



GALLIFREY GUARDIAN
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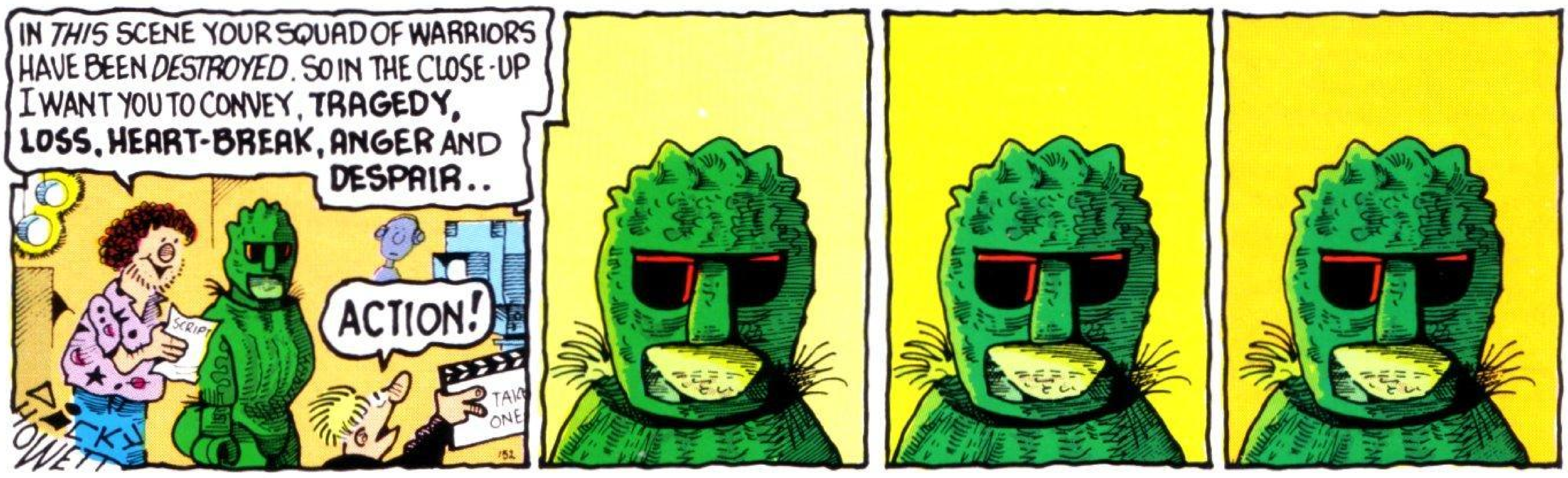
THE ULTIMATE ADVENTURE
Special photo extra of the new Doctor Who *stage play, including full page pin-up of the Doctor and his Companions* **34**

Editor/Designer: **John Freeman**
Assistant Editor: **Louise Cassell**
Guest Designer: **Ga!**
Production: **Julie Speller**
Advertising: **Julie Hughes**
Advisor: **John Nathan-Turner**
Magazine Group Editor: **Sheila Cranna**
Publisher: **Stan Lee**

On the cover: the Doctor (Patrick Troughton) in trouble in a scene from Episode Five of *The Ice Warriors.* Art by **John Ridgway.**

Thanks this issue to: **John Ridgway, Lee Sullivan, Mark Furness Ltd., Tony Clark, Adam Lee, Tip Tipping,** and **Jan-Vincent Rudzki.** Thanks also to D.W.A.S. for a good *Day at the Forum.*

Doctor Who? by Tim Quinn and Dicky Howett


IN *THIS* SCENE YOUR SQUAD OF WARRIORS HAVE BEEN *DESTROYED*. SO IN THE CLOSE-UP I WANT YOU TO CONVEY, **TRAGEDY, LOSS, HEART-BREAK, ANGER AND DESPAIR..**
SCRIPT
ACTION!
TAKE ONE
DICKY HOWETT

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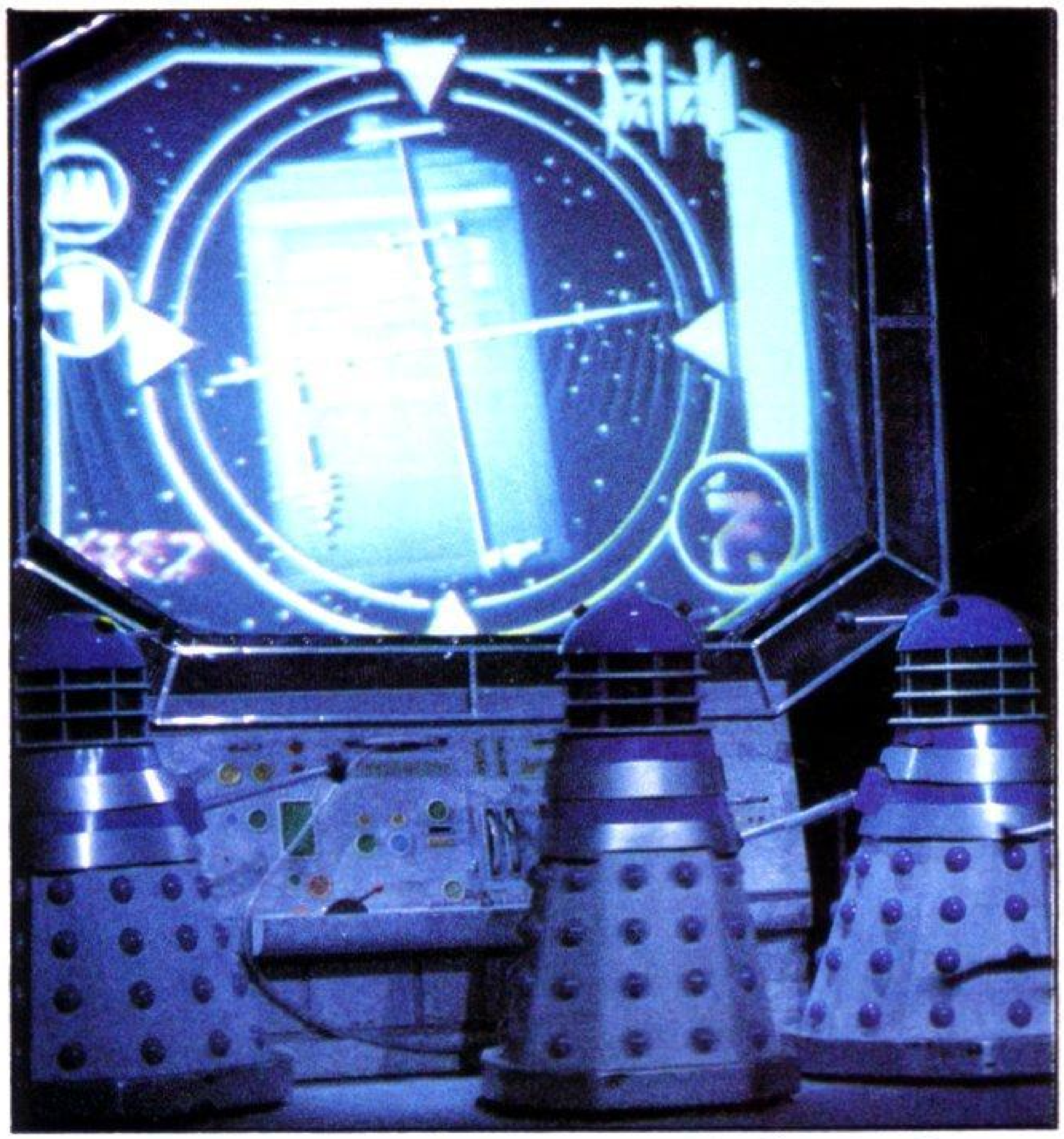
Gallifrey Guardian



Mike Daines

The TARDIS is captured by the Daleks using a tractor beam in *Doctor Who – The Ultimate Adventure.*

REPORTING FROM THE BATTLEFIELD . . .

The recording of Season 26 is now well under way, with the current information running as follows: Story 7M fluctuates between the title *The Wolves* or *The Curse of Fenric,* written by Ian Briggs and directed by Nicholas Mallett. The story is set in Yorkshire during World War II and the guest artists are Dinsdale Landen as Dr Judson, Alfred Lynch as Commander Millington and Anne Reid as Nurse Crane. The surprise casting for this story is Nicholas Parsons as the character Mr Wainwright – shades of Ken Dodd from *Delta and the Bannermen,* perhaps? This is a four-part story and will be all OB (Outside Broadcast).

Story 7N, written by Ben Aaronovitch, has now been re-titled from *Storm over Avallion* to the striking *Battlefield.* It's set in Cornwall in the near future and will be directed by Michael Kerrigan, guest starring Nicholas Courtney as The Brigadier. This is a four-part OB/Studio recording.

Story 7P now has the working title of *Survival,* an all OB three-parter written by Rona Munro. It is the first of two stories to be directed by the talented Alan Wareing and guest stars Anthony Ainley as The Master.

Both *Survival* and the still provisionally titled fourth story (7Q), *The Bestiary,* are set in Perivale, London. This final three-part story is written by Marc Platt and will be all studio – but with Perivale as the location for *Survival,* insert location recording will be possible during shooting of that story. Alan Wareing directs.

The setting of all four stories on Earth seems a shrewd budgetary move that enables more location recording. It will certainly add more gloss to the season!

MORE *ULTIMATE ADVENTURE*

The *Doctor Who* stage play tour continues apace well into July, following a well received start from the general public and national press in March. A run in Newcastle beginning June 5th was the latest addition to the tour at time of going to press.

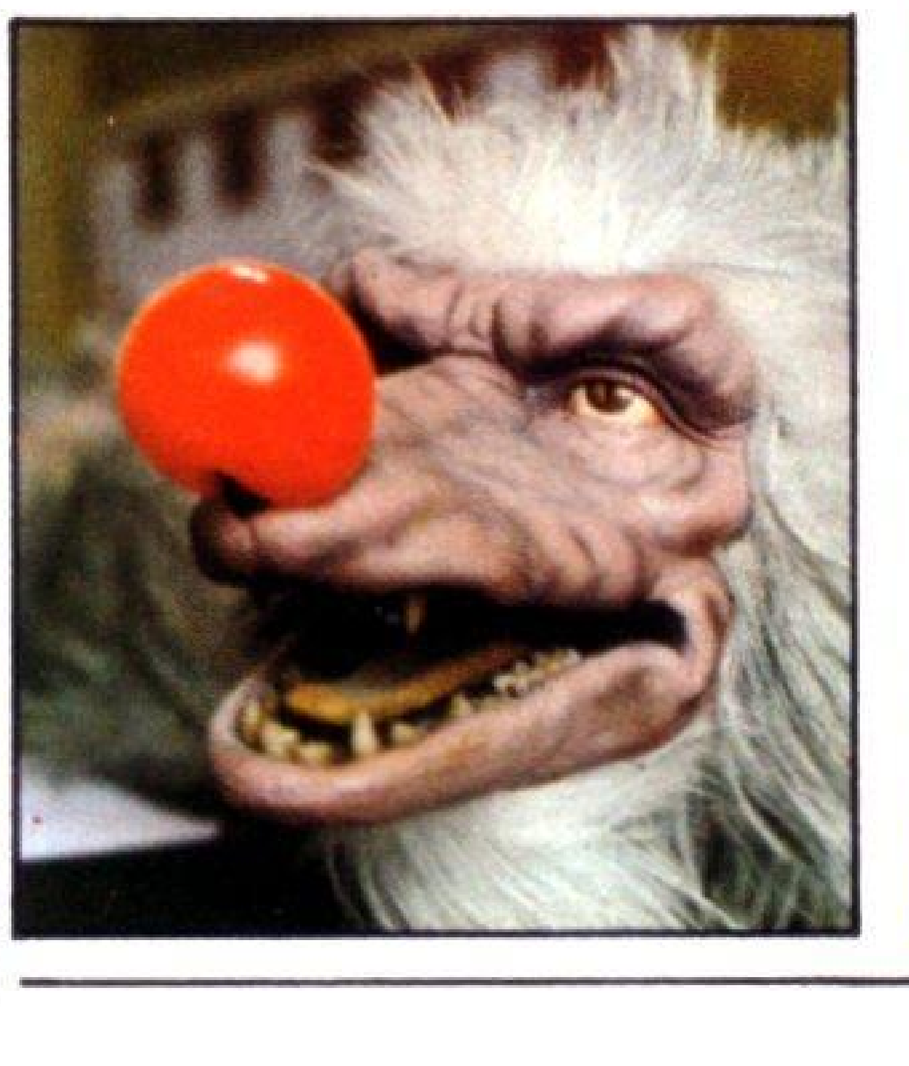
Despite some technical difficulties, *The Ultimate Adventure* began its run on schedule at the Wimbledon Theatre, London on 23rd March. The general audience proved enthusiastic in their response to the mixture of laser wizardry and familiar monsters, although some fan reaction was more mixed, dissecting the production with incisions more usually reserved for the television programme. In the national press, *The Daily Express* was one of the newspapers to prove generous in its opinion of the show: "Caped crusader Jon Pertwee always was the most resourceful *Doctor Who* of all and returns to the role for a witty and fast-moving stage show . . ." The play has been revised by Terrance Dicks since its initial performances, mainly to overcome problematic scene changes. *The Ultimate Adventure* is proving to be an entertaining family show with plenty to offer.

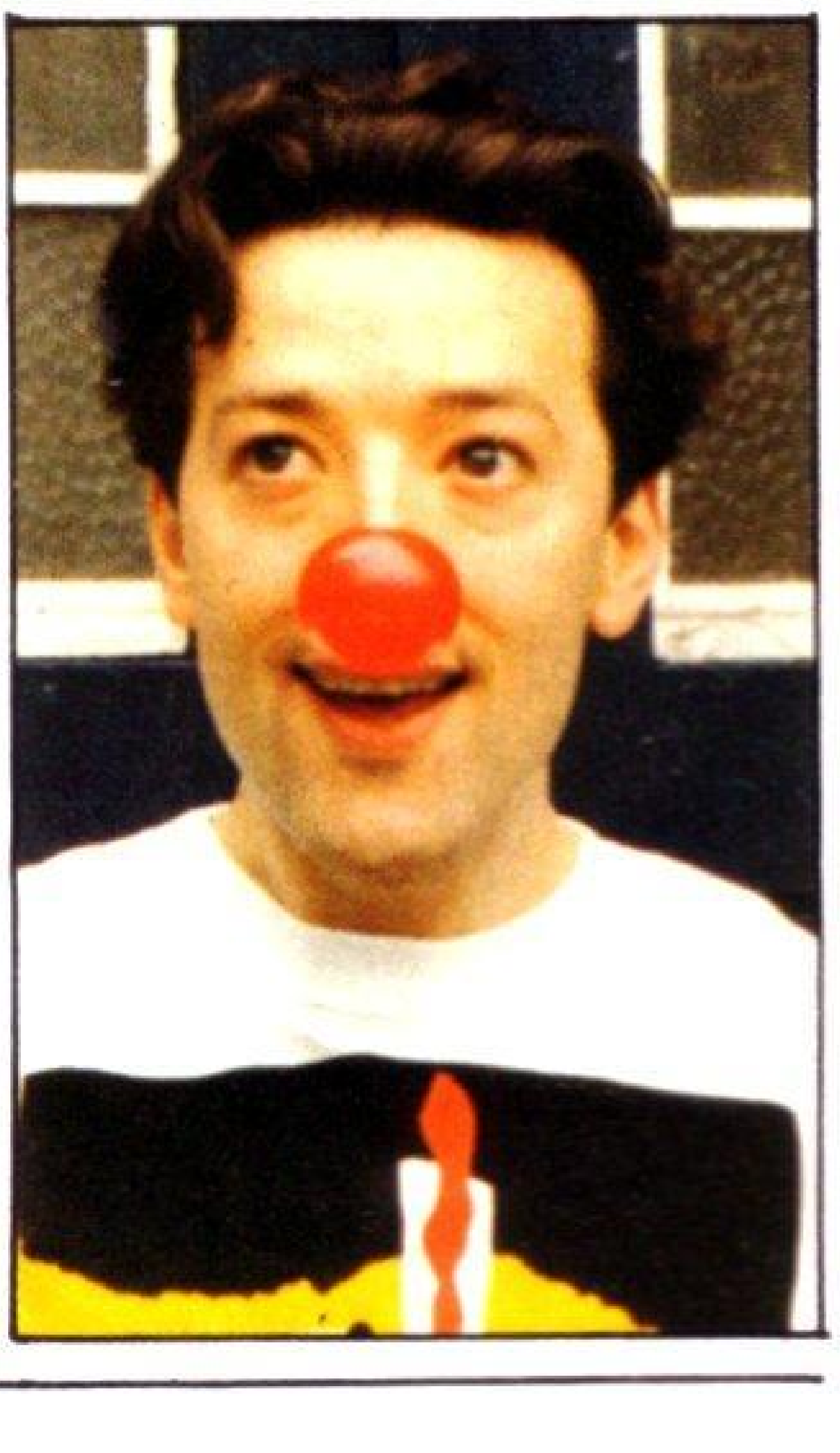
Stage report and full review, Page 6, Tour dates, see Rel-Time Page 8 and Letters, Page 31.

MYTH MAKERS RELEASES

The Myth Makers series of videos featuring interviews with people involved in the worlds of *Doctor Who* are selling strongly, with a solid line-up of material currently on sale. Interview tapes include Jon Pertwee, Tom and Colin Baker, plus U.N.I.T. star Richard Franklin. A special ***Doctor Who Magazine*** tape is released this month (May), which includes interviews with artists, writers, **DWM** Production staff and the Managing Director of Marvel UK, Robert Sutherland.

John Nathan-Turner auctions a golden arrow from *Silver Nemesis at A Day at the Forum*, organised by the Doctor Who Appreciation Society. Below, Fifi and Chief Clown Ian Reddington also don noses for charity!





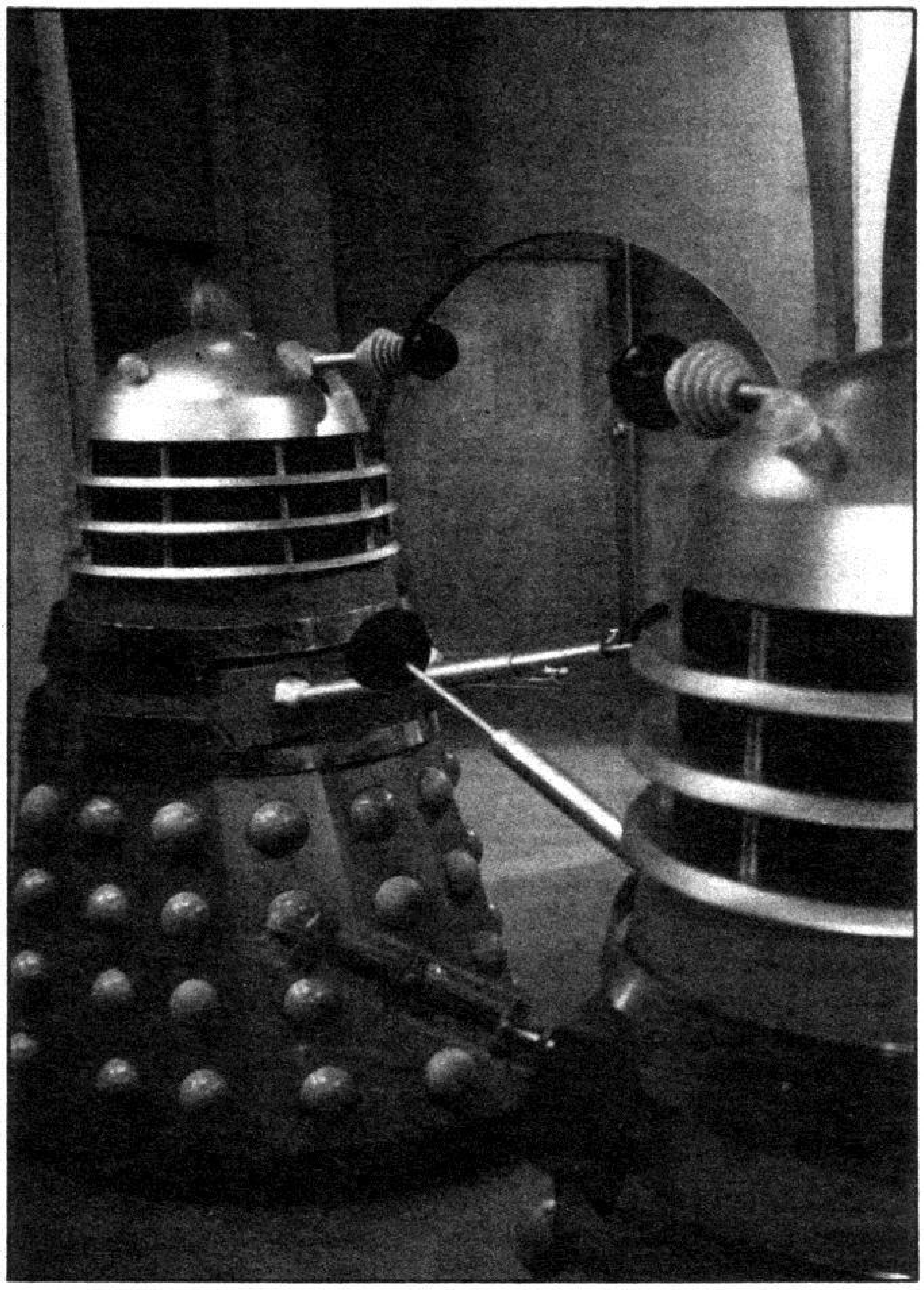
CANCELLATION RUMOURS "NONSENSE"

In the middle of increased public awareness of *Doctor Who* and developing merchandising – including model figures, Target Books, the stage play and **Doctor Who Magazine** – there has been a spate of unfounded rumours regarding the future of the show. Certain 'fanzines' reported in March that the Doctor again faced a cancellation threat, following leaked reports of a meeting between BBC1 Controller Jonathan Powell and BBC Enterprises.

DWM's own enquiries indicate that these reports are without foundation, although it is known that *Doctor Who* is one of several BBC programmes being considered for independent production next year. With the BBC aiming to have at least 25% of its programmes made outside the company, many drama programmes are under scrutiny. On the magazine programme side, *Kilroy* is already, essentially, an independent programme, as reported in the trade paper *Broadcast* in March.

Several companies have expressed an interest in taking on *Doctor Who,* although these cannot be named at this time. It seems likely that if the programme does go independent, BBC Enterprises will retain all licensing and marketing rights.

HARTNELL VIDEO RELEASE



The first two episodes of the first Dalek story, *The Daleks,* (aka *The Dead Planet*) are part of three new *Doctor Who* BBC Video releases for the United Kingdom. The other two titles are *The Time Warrior* and *The Ark in Space,* all currently scheduled for a June release date. *The Deadly Assassin* has been released on video in the United States, but there are no plans as yet to release it in Britain.

The release of the first two episodes of *The Daleks* is a welcome sign that black and white *Who* material is again being considered commercially viable. The only other black and white release so far is *The Seeds of Death,* starring Patrick Troughton.

The decision to release a video featuring the First Doctor, William Hartnell, is bound to be welcome by fans, although no release dates have yet been set for the rest of the story. It appears that BBC Video are taking note of the success of the *Star Trek* video range, which features unedited episodes of that SF series.

The Time Warrior is the first story to feature Sarah Jane Smith (Elisabeth Sladen) as a Companion, and is the first Sontaran story, written by Robert Holmes. *The Ark in Space* remains one of the most popular Tom Baker stories and was released in Australia earlier this year (report, **DWM Issue 147**).

DWM readers voted *The Daleks* and *The Ark in Space* amongst their favourite stories in a recent video poll. All three videos will have a £9.99 price tag and are distributed in Britain by BBC Video. *The Deadly Assassin* is being distributed by CBS Fox, as are all other *Doctor Who* releases in the United States.

FORUM SUCCESS

A Day at the Forum raised £1819 for Comic Relief in March. The *Doctor Who* Appreciation Society event included appearances by Chief Clown Ian Reddington, Sheila Hancock, Lesley Dunlop, Cy Town and David Banks. Production staff such as Dick Mills and Perry Brahan were also in attendance.

The surprise guest of the day was Producer John Nathan-Turner, his first appearance at a British convention for some time. Along with other guests he participated in the auction of *Doctor Who* props and other memorabilia which raised so much money for Comic Relief.

The event was well-attended and took place at St. John's School, Hammersmith, better known to *Who* fans as the location for much of *Remembrance of the Daleks.*

CHICAGO, CHICAGO

Gerry Davis has announced his intentions of attending the Brit tv convention at the end of May in Chicago. He hopes to join writer Terry Nation on stage in a debate as to which famous monster is better – Daleks or Cybermen. Patrick MacNee, Dave Rogers, Target novelist John Peel and other guests will also be appearing at this first Brit tv event.

COMING ATTRACTIONS . . .

Doctor Who Magazine begins a series of articles compiled in association with designer Barry Newbery next issue, beginning with an exclusive look at the final part of the 1965 story, *The Dalek Master Plan.* This episode, titled *Destruction of Time,* is currently still missing from the BBC Archive but **DWM** will be printing photographs from it, including the death of one of the Doctor's companions for this story, Sara Kingdom.

Barry Newbery has kindly allowed us to print many never before published photographs from his collection, and will be giving readers an insight into how the early stories were designed. His work on the show includes *Marco Polo, The Aztecs* and more recently, *The Masque of Mandragora* and *The Awakening.*

Also in the pipeline is a four part Dalek strip titled *Nemesis of the Daleks,* a series of features on Lost Stories – stories prepared for *Doctor Who* which, for various reasons, were never finally made – plus interviews with Phillip Martin, Innes Lloyd and Nicholas Courtney.

BEYOND THE TARDIS

Emrys James, a Royal Shakespeare stalwart for 20 years, sadly died on February 5 aged 58. He even brought a Shakespearian feel to his only *Doctor Who* role, that of Aukon in **Terrance Dicks'** story during **Tom Baker's** final season *State of Decay.* A memorial service took place on April 2 appropriately at Holy Trinity Church, Stratford-upon-Avon.

Jon Pertwee was in sparkling form promoting *Doctor Who – The Ultimate Adventure* during March 10's Wogan show. He received a spontaneous round of applause when the audience realised that this year he will be 70 years old. Later on that evening he helped take phone pledges during Comic Relief night. He also appeared on TV am on 13th March.

Colin Baker has recently recorded an episode of the hospital drama series *Casualty* for Autumn transmission. He has lately appeared as one of the celebrities on *The Pyramid Game* and has been directing *Bazaar and Rummage* by Sue Townsend at the Cambridge Arms in London.

Before his London run in *Run for Your Wife* ended, **John Nathan-Turner** and **Sylvester McCoy** both went to see it with Colin finally meeting Sylvester after the performance.

Reporters this issue: John Freeman and Dominic May.

OFF THE SHELF

Gary Russell brings you the latest news from the world of *Doctor Who* in print . . .

Over the last few years that I've been doing this column I have to admit that occasionally I sit down and think, "Does anybody out there actually read it? Do they care?" Sometimes the odd letter comes along, be it praising or critical, and you realise that it's not all for nothing. One such letter came my way after **Issue 146** hit the stands and, as I'm the first to acknowledge my mistakes, I'll start off this month by apologising to Knight Books, publishers of the softcover version of David Saunders' Volume 1 of *The Encyclopedia of the Worlds of Doctor Who* which I derided last time.

You may recall I bemoaned the fact that the corrections/omissions that David and I sat up many nights doing seemed to have been ignored by Knight. What I was unaware of was that David did not inform Knight that we wanted to update the book until after it had been reset (another thing I got wrong – it isn't a straight reprint of the hardback) and so the corrections arrived too late. However, it does appear that in a future volume, provisionally called *The Seventh Doctor Update,* an erratum of sorts for previous books will be included.

Knight Books also pointed out that my jibe about them not showing much interest in the book was a mite unfair – they had publicised the book very heavily, and made it their Lead Title of the Month. Sorry, Knight – as always, feel free to pull me up when factual errors creep in.

Couple of notes now – Jo Thurm has, after a very short tenure in the hot seat, departed from her role as overseer of Target's *Doctor Who* novels. Here at **DWM** we wish Jo all the best for the future, and thank her for all her help. The new incumbent of the seat is Peter Darvill-Evans. Interviews coming up in connection with Target books in the magazine will hopefully include Wally K Daly, whose novel of *The Ultimate Evil* will be the second in the *Missing Stories* range that Target are doing. Next month though we'll be taking a look at the first of them, *The Nightmare Fair* and talking to writer Graham Williams about the story.

ATTACK OF THE CYBERMEN

Back to this month now and it's time to review Eric Saward's latest, indeed, last novel going by his comments in **DWM 148.** *Attack of the Cybermen* is based on the scripts by Paula Moore and the use of the word "based" is important here because, as with one of his previous adaptations *The Twin Dilemma,* Saward shows that he has no qualms about restructuring stories to make them flow easily on the printed page.

He is also in many ways a very economic writer, not adverse to hacking out unnecessary sequences or events, whilst enlarging on others. For example, a lot of the CyberController scenes are gone, as are a few of the more tedious Bates and Stratton scenes. Amongst the greatly expanded parts are a background for Lytton (much needed – especially as there is unlikely to be a *Resurrection of the Daleks* book) and some marvellous stuff featuring Griffiths, his Mum and their cat. (Saward appears to have a thing about cats, remember the one that lived in Professor Sylveste's flowerbed in *The Twin Dilemma?*)

The book seems to come in two very distinct sections: Earth and Telos. It could also be split another way: tongue-in-cheek melodrama counterbalanced later by quite grisly death and horror for those unfortunate enough to get to Telos. The evidence of Saward's influence over the story's television scripts is evident, because as in most scripts he's involved in, few characters survive to the climax.

Rather sadly (I think it's a missed opportunity) the death's of characters such as Griffiths, Flast and the shameful waste of Lytton are as incidental and disappointing on the page as on the screen. In the case of Griffiths this seems especially odd as Saward previously went to such lengths to make him if not likeable, then certainly identifiable. I still think that Lytton was too good a character to have been so lamely killed off on only his second appearance.

Regular Saward readers who were slightly aghast at the overloaded humour of *The Twin Dilemma,* and certainly the OTT *Slipback,* will be pleased to note that the humour here is kept to the early sections, and rather than being a heavy handed pastiche of Douglas Adams (can you satire a satirist?), the humour of *Attack of the Cybermen* is genuinely amusing and comes from the situations and characters rather than the contrived jokes that plagued the novel of *Slipback.* Indeed, if this *is* Saward's final fling into the world of *Doctor Who,* then he has exited on a definite high note. The book is a good, solid and enjoyable read, presented in a colourful cover by the excellent Colin Howard.

Russell's Rateometer:

The Ultimate Adventure

IN REHEARSAL

Clare Walters reports on preparations for *The Ultimate Adventure . . .*

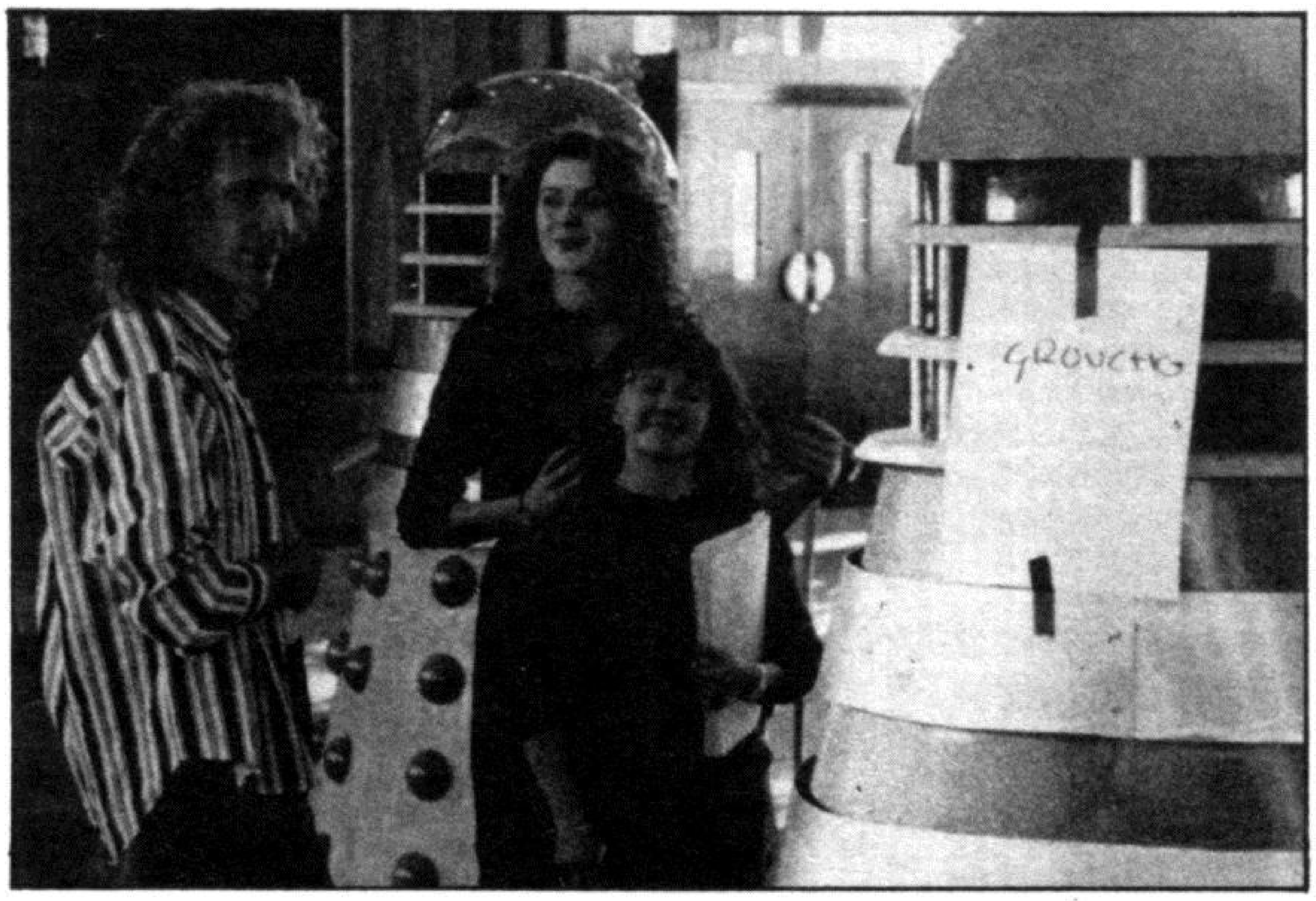
Overheard while watching a *Doctor Who* understudy rehearsal;

– Have you got the screwdriver?

– No, I put it in the bag with all the Cybermen.

I sat surrounded by four dormant blue Daleks and one black one – the Chief Dalek – wearing identifying labels naming them after the equally famous Marx Brothers – no doubt they'll be removed before the first performance. These Daleks are bigger and sturdier

Photo: David Banks



Groucho the Dalek! The Daleks were labelled after the Marx Brothers for easy identification during rehearsals.

than the tv ones – they have to survive a lot of theatre touring, and touring is a hard life.

The actors in the company were busy finding out what would happen if the actors playing the Doctor, his assistants Jason and Crystal and three other characters called Zog, Delilah and Karl were all indisposed on the same night and everyone else had to stand in for them in true 'the show must go on' spirit (and believe me, stranger things have happened) under the supervision of Fight Arranger and 'Duelling Guard' Terry Walsh.

Everyone I spoke to had high praise for Terry's work with them, especially Graeme Smith who plays Jason and hasn't done any stage fighting before. While I was there the production swords, daggers and knives arrived (a gruesome looking lot). Previously, fight rehearsals had been made possible by the use of Terry's private collection.

Photo: John Freeman

Practising a fight sequence.

LOGISTIC PROBLEMS

Terry worked on all Jon Pertwee's *Doctor Who* stories as his stunt double, and on some episodes with Tom Baker. Terry's not doubling for Jon in the stage show though, he has his own role and Jon's doing his own fighting. Terry also spent three years as stunt co-ordinator and second director on *Robin of Sherwood.* He told me he was finding stage work 'totally different' (though he has done some fencing for the Glyndebourne Opera). He's very conscious of the focus of his work and instead of doing a camera close-up on what he wants the audience to see, he is developing techniques for focussing the audience's eyes where he wants them to be when they have a stageful of live actors to watch. Terry's very conscious of the logistics of theatre, such as an actor having to exit for a costume change in performance where he has in rehearsal so that his dresser can find him. Terry talked to his friend Jason Connery about stage work, exchanging stage tips for taking Connery pistol shooting.

The actors missing from this rehearsal all came down for coffee, accompanied by director Carole Todd. They'd been rehearsing in another room of the Synagogue in Dean Street, Soho (where the Royal Shakespeare Company rehearsed their 'Plantagenets', Shakespeare's history plays – a busy place). Jon Pertwee worked with writer Terrance Dicks on ideas for the script at an early stage, some of which got incorporated and some not. He's never worked with Cybermen before except in *The Five Doctors* and thinks the ones in this production 'look very good'.

He talked about the difficulties he's having learning his lines; the play is very fast moving and Jon has to start off a lot of the scenes, so it's easy to get lost. He's a very experienced West End and Broadway actor though, so it's bound to be all right on the night! Jon is known for his ability with different voices and dialects and in this play has to chatter away with Zog, a small furry animal character who becomes one of his Companions, played by Stephanie Colburn.

HIGH MORALE

Morale is very high in the company though everyone is jittery about how little time they will have for technical rehearsals in the Wimbledon Theatre where the show opens. They have three days to co-ordinate all the lasers, lights, sound, videos, flying, costume changes and all the other practical aspects of the show. Director Carole Todd has lots of experience in large scale, very technical theatre and is taking it all in her stride. I watched her in action with Jon Pertwee, Graeme Smith, Stephanie Colburn and Rebecca Thornhill who plays Crystal, and all the Daleks, now mobile, rehearsing and timing a scene for Musical Director Steve Edis to put sound to, and then, just with Graeme and Rebecca finalising the timing of the 'asteroid field' animated video sequence with Kevin Davies, the Sound Effects Animator, who has been working on *Who Framed Roger Rabbit?* Helping Kevin is Tony Clark who also worked on the same film, and illustrates *The Ice Warriors* feature later in this issue.

Jason and Crystal have to steer the TARDIS through the asteroid field. Watching Graeme and Rebecca staggering around in front of a table, trying to remember that they're supposed to be saying lines as well, with Carole waving a stopwatch and discussing with Kevin whether there's going to be 15 or 20 seconds of asteroids at one particular place, it seems amazing that it's only just over a week before the show opens. But once everything comes together, which it will, they'll do exactly the same thing in costume, with set and lighting and sound and Kevin's video playing and it'll look great. Such is the nature of the creation of theatre magic.

Graeme and Rebecca also get to sing. Crystal sings two songs by Steven Edis; she is a nightclub singer before she gets swept up in the Doctor's adventures. One of the songs is a duet with Jason. Graeme was a singer before he became an actor and Delilah, played by Judith Hibbert who also plays Mrs Thatcher herself, also has a number, with lyrics by Carole, called *Business is Business.* Sexy Delilah runs a bar for mercenaries and has quite an interest in the Doctor. I asked Judith what it was like playing Mrs T. 'A giggle,' and she's practising talking . . . very . . . slowly . . .

Rehearsals are busy and intense and I hovered around the edges grabbing actors to talk to. The funniest rehearsal stories I heard were about people

◀ playing Daleks without being inside a Dalek. To operate one you sit in its base and scuttle along (they're on wheels) using one hand to operate 'the lavatory plunger and the egg whisk' and the other to turn the top and flash the lights on and off. Quite a complicated business.

There's also the problem of the rake of the stages in the different theatres the show is going to – the rake is how much the stage slopes down towards the audience – most stages do. Terry Walsh told me a story about a BBC Dalek toppling over on location in Cornwall.

SOUND EFFECTS

The actors recorded the Dalek voices at the BBC Radiophonic Workshops helped by Dick Mills who recorded 'Dalekspeak' for the series. Steven Edis has also been at the BBC listening to the originals of the various sound effects he has synthesised. Someone there knows in which episode what effect was originally used and understands how it's all filed. Steven played me his TARDIS taking off noise and it's pretty good.

Actors playing Cybermen get to walk on platforms and wear helmets that sound like seashells inside. To turn its head, a Cyberman turns its whole body. Some actors both male and female, get to play both Daleks and Cybermen, and flying Ant-people, though all the voices have been recorded by men. Some of the actors have done very physical theatre, just film, stage combat and flying before (you need to be very fit to do this show) but to others it's all new. Actor Chris Beaumont said, 'It's like a dream come true,' his friends at home are amazed he's 'really a Dalek.'

Since working on the show even the biggest *Doctor Who* fans in the company have come to realise how popular *Doctor Who* is, and what a legend they are becoming part of. ◆

DOCTOR WHO – THE ULTIMATE ADVENTURE

By Terrance Dicks

CAST LIST – FIRST RUN

The Doctor	*Jon Pertwee*
Jason	*Graeme Smith*
Crystal	*Rebecca Thornhill*
Delilah/Mrs. T.	*Judith Hibbert*
Karl	*David Banks*
U.S. Envoy	*Chris Beaumont*
M.C.	*David Bingham*
Cyberleader	*Wolf Christian*
Zog	*Stephanie Colburn*
Dalek	*Oliver Gray*
Waitress	*Deborah Hecht*
Ant-Man	*Claudia Kelly*
Mercenary	*Alison Reddihough*
Chief Dalek	*Paula Tappenden*
Duelling Guard	*Terry Walsh*
Emperor Dalek	*Troy Webb*

OTHER PARTS PLAYED BY MEMBERS OF THE COMPANY

PRODUCTION

Company and Stage Manager, *Chris Boyle*. Deputy Stage Manager, *Patti Rosser*. Technical ASM, *Simon Gant*. Acting ASM, *Oliver Gray*. Acting ASM, *Deborah Hecht*. Production Carpenter, *Geoff Summerton*. Foy's Flying Rep., *Steve Parker*. Sound Operator, *Jeremy Dunn*. Wardrobe Mistress, *Lindsey Boyle*. Fight Arranger, *Terry Walsh*.

For Mark Furness Ltd
Assistant to Mr. Furness *Steve Ullathorne*. Accountant, *Edna Palian*. Production Manager, *Chris Boyle*. Creative Consultant, *John Nathan-Turner*.

Director, *Carole Todd*. Designer, *Paul Staples*. Musical Director/Composer, *Steven Edis*. Costume Design, *Yvonne Milnes*. Lighting Design, *Chris Boyle*. Laser Design, *Steve Playford*.

Produced by Mark Furness Ltd. First played at the Wimbledon Theatre, London, March 23rd 1989

FIRST NIGHT

This production is nothing if not entertaining – in the tradition of great spring theatre extravaganzas of the Victorian and Edwardian eras. And indeed, the Wimbledon Theatre is Edwardian built in 1910, and the production is touring to several other lovely old theatres.

For many years there has been a public taste for big, lavish, technical theatre, now often manifested in long-running pantomimes and musicals.

Doctor Who – The Ultimate Adventure is a kind of pantomime and there's nothing wrong with that. I'm sure other audience members were tempted to yell, "Behind you!" when the flying people arrived.

The company intended to reproduce the tongue-in-cheek campness of the tv series and indeed they did, especially the great showman, Jon Pertwee, striding around, chattering to all the alien creatures he met and dealing admirably with things that went wrong, like the TARDIS console rolling away from him – things always go wrong in live theatre, it's part of the entertainment for the company and for the audience. Producing a play is averting chaos at every moment and the more risks you take, the more potential for chaos.

Jon Pertwee is as wonderful as the Doctor as he ever was – he is very funny, very touching, and demonstrates how experienced a performer he is. Not for a second was he dwarfed by the massive amount of technical stuff around him – lighting, sound, set, lasers, music, videos, smoke . . .

Some of the technical side worked better than others when I saw it – though no doubt the whole lot is going to get slicker as the tour goes on. Steven Edis' music and the sound effects generally helped a lot to hold the whole production together, especially during the short but very frequent scene changes. The lasers are very effective indeed, as are the video sequences. The TARDIS's coming and going is pretty inventive, despite the ultimate limitations of live theatre. Watching it spin in on video, then get shoved on stage in the best blackout possible and then hearing the familiar TARDIS landing sound and seeing the lights flash is all part of the fun.

The Daleks are suitably menacing – they say 'Exterminate' a lot and roll around quite well, though one did get trapped behind a sofa when I saw it. The Cybermen are weaker; a lot of them have been killed in the Cyber Wars, and they're now employed by the Daleks, and they do look good.

There are some other good performances, David Banks is strong and positive as Karl, the mercenary leader, and Judith Hibbert is confident both as Mrs T. and Delilah. I enjoyed her song, 'Business is Business', but wished it had been even bigger, louder and raunchier. I also particularly liked Karl and Delilah's costumes; there were some great aliens too. All new costumes were designed by Yvonne Milnes, although some were borrowed from the BBC, such as the Vervoid.

Graeme Smith and Rebecca Thornhill were endearing as the Doctor's Companions, Jason and Crystal, and Stephanie Colburn's Zog was fun. I wish Zog had been an equal, respected Companion though, and not a slave and a pet.

The rest of the company rang the changes well as aliens, Daleks, Cybermen, mercenaries, revolutionaries, etc, etc, etc. The energy of the whole production is very high. There's some exciting stage lighting to look out for, under the direction of Fight Arranger and Duelling Guard, Terry Walsh.

I felt Terrance Dicks' script got a bit overwhelmed by all the technical stuff. I got a sense of the longer dialogue scenes being the easy bit for the performers in between the scene changes, costume changes and other technical worries, but that's going to sort itself out during the tour. Thanks to the superb control of director, Carole Todd, although there is a lot going on all the time both onstage and backstage, the whole production is very clear, so people who aren't *Doctor Who* crazy are going to be able to follow it all easily. All *Doctor Who* fans, young and old, are going to have their own ideas about what they think they should be seeing on stage, but no-one's going to be bored by this brave production. Kids are going to love it, and adults can laugh both at it and with it.

Don't miss it, it's a good time.

Clare Walters

REL TIME

Information for this column welcome – please note this column is compiled six weeks prior to publication date – send to **Rel Time**, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed in good faith and Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enclose an s.a.e or IRCs when writing to contacts listed. Special acknowledgements to Bruce Simpson of the Doctor's Date Book.

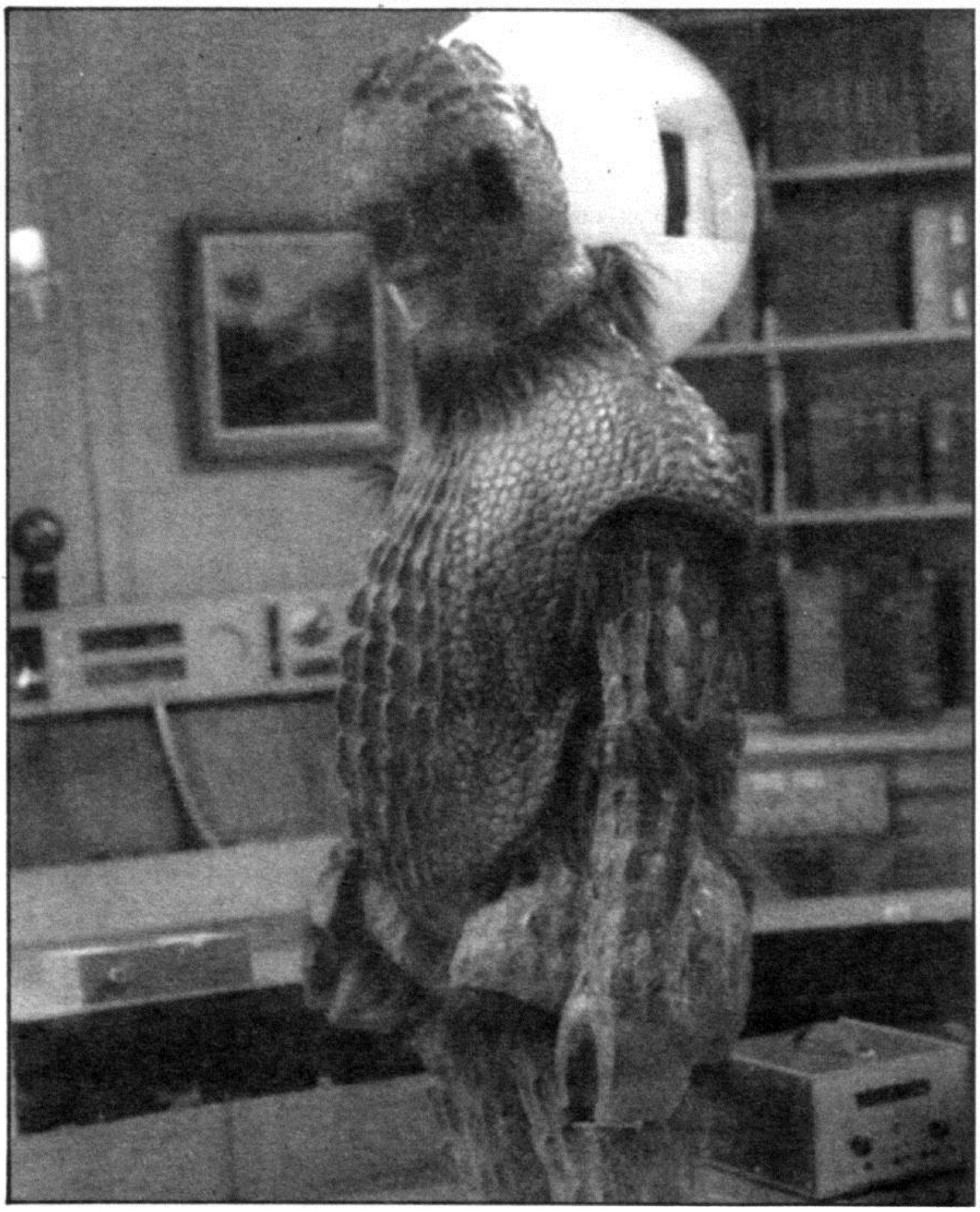
***THE ULTIMATE ADVENTURE* TOUR**

All dates listed are starting dates for shows at that theatre: check times and ticket price details with theatre box office. The tour continues as follows, 11th May: Towngate Theatre, Basildon, Essex; 15th May: Theatre Royal, Glasgow; 22nd May: Opera House, Manchester; 29th May: Apollo, Oxford; 12th June: Theatre Royal, Nottingham; 10th July: Marlowe Theatre, Canterbury. More dates are sure to be added, keep checking local press.

Friday 26th-28th May
Brit TV Convention Hyatt Lincolnwood Hotel 4500 W. Touhy Ave., Lincolnwood IL 69646. Guests: Patrick MacNee, Terry Nation, (creator of the Daleks, *Blake's 7, Survivors,* writer of tv shows *The Saint, The Avengers*), Gerry Davis, John Peel, (writer of *The Chase* and *The Dalek Master Plan* novelisations), Dave Rogers, (ITV Encyclopedia, *Avengers* Files writer), Eric Hoffman (*Doctor Who* historian), Kim Howard Johnson and John Freeman. 24 Hour Video Room, slide show etc. Registration: $30.00/$40.00 on the door, membership limited to 500. Contact: Brit tv, PO Box 148335 Chicago, IL 60614-8335, Tel. (312) 935-7413.
Saturday 28th-29th May
Ultraworld Unicorn Hotel, Prince Street, Bristol, England. £25, invited guests include *Who* and *Blake's 7*. Rate: £25, sponsoring membership £7. Partial proceeds to Great Ormond Street Hospital Wishing Well Appeal. Cheques/p.o.s payable to Ultraworld, contact Steve Brittain, 8 Springfield, Bradford-on-Avon, Wiltshire, BA15 1BB, England.
Saturday 24th-25th June
Carousel 89 (formerly Falcon) Holiday Inn, Cardiff, England. Confirmed

CONTINUED ON PAGE 32...

ARCHIVES: THE ICE WARRIORS



ONE

A tannoy voice announces Phase One Base Evacuation in a technologically advanced control room set inside an old Georgian mansion. Women technicians led by Miss Garrett frantically try to get the ioniser machine back under control, which is being used to halt some approaching glaciers. Leader Clent hobbles into the control area, leaning on his transparent cane, adamant that the crisis will be contained as before.

The ioniser is returned to a safe level and reports come in worldwide via a talking computer. America, Australasia and South Africa: glaciers held. Asia: some improvement. But at this centre, Brittanicus Base, Europe, the glacier halting programme is slipping out of phase and the ice is advancing. Miss Garrett knows that in two hours the ioniser could be useless, and Clent says that the ice will crush five thousand years of history. The tannoy announces Phase Two Evacuation and Clent realises that the scientist, Arden, must be recalled from a mission at the glacier face, but Miss Garrett is unable to raise him at first.

Arden has made a discovery with his two assistants, Walters and Davis, at the glacier as Davis drills away at the ice. Arden knows that spending extra time on their find will not fit in with Clent's rigid working to computerised schedules and deliberately cuts the Leader short when contacted on his wrist vidi-com.

Meanwhile, the TARDIS lands on its side in the snow beside a large white wall with the Doctor, Jamie and Victoria emerging into the cold. The Scot at first believes they are still in Tibet (the location of their previous adventure) as the Doctor apologises for the landing. The trio find the wall is a huge plastic dome and hide as two scavengers in furs emerge from an airlock, alarms blaring behind them. After they have gone, the Doctor and his friends enter the airlock to see a Georgian mansion under the dome.

Clent makes contact with Arden, who says that he will return when he is ready. The Leader knows the ioniser is close to disintegration point, and Miss Garrett wishes that Penley was still here. This angers Clent as contact is lost with Arden's team.

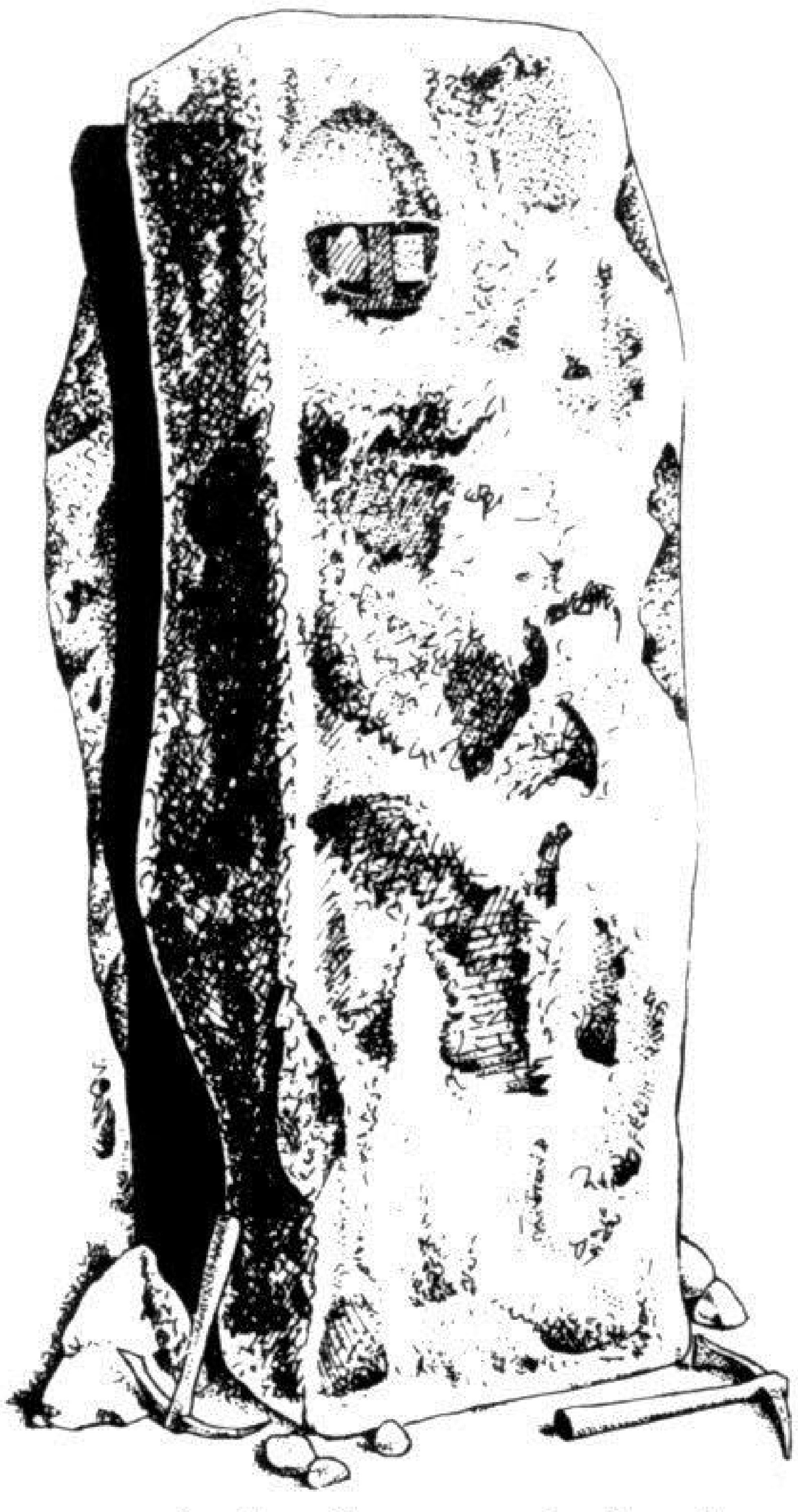
Phase Three Evacuation is announced as Victoria admires the hall of a house so like the home she once had. A woman technician passes, attaching them with labels indicating they are scavengers due for Evacuation Flight 7. The Doctor is curious about the pitch of a computer he hears in a nearby room and enters to find Clent's team working. At once he realises from the computer's data that there will be an explosion in two minutes thirty-eight seconds.

Clent is amazed as the computer has not even made its assessment yet, and the Doctor insists that Miss Garrett follow his instructions to bring the ioniser back under control. With the emergency over, Clent feeds the data into the computer and learns that the Doctor's prediction was only a second out. Curious about the new arrivals, Clent almost collapses after ten hours on duty and needs the use of a vibrochair.

The scientific team have cut out a block of ice housing a huge armoured figure from, they believe, an undiscovered pre-Viking civilisation. Walters dubs the towering reptilian shape an Ice Warrior. They prepare to return to the Base with the airsled, watched by the two scavengers, Penley and Storr. Penley recalls Arden used to be an archaeologist, and Storr, the hunter, reminds him of the time when Penley worked with Clent up to six weeks ago. Suddenly an avalanche strikes and Davis is swept down into a chasm. Storr's arm is injured and Penley helps his friend away.

In a storage area Clent relaxes on a vibrochair, and the Doctor amazes him by not knowing what the ioniser is used for, explaining that he and his friends are sanctifiers from Tibet. Clent says that unless the Doctor can prove his talents, the trio will be shipped to an African Rehabilitation Centre. The Doctor is given forty-five seconds to explain why a second ice age has hit Earth, and at the last moment states correctly that it is due to a drop in carbon dioxide levels. Clent admits that to clear room for housing to solve over-population, excessive amounts of plant life were destroyed. One year there was no spring, and the glacier began to advance. Only the ioniser holds the glaciers back. Clent takes the Doctor on to replace Senior Scientist Penley and he will work with Miss Garrett.

Arden and Walters arrive back with their find, perfectly preserved after centuries, which is placed behind a screen in the storage area. The Doctor, though, notes an advanced helmet, the product of an unknown civilisation. Clent calls a conference, leaving the travellers with the ice giant. Arden sets a power pack melting the ice and reluctantly goes. Concerned by the helmet, the Doctor goes to alert Clent, warning his Companions to touch nothing. The creature's claw flexes as the ice thaws and Jamie tries the vibrochair, teasing Victoria about trying on the brief modern fashions. Behind the screen, the creature starts to breathe again . . .



TWO

The pair realise that the creature is alive behind the screen too late, and Jamie is knocked out by the giant, which picks up the fainting Victoria.

At the conference, Miss Garrett and Clent argue about the need for the Doctor, with Clent giving the computer the final word. The Doctor is deemed of value, and the small man himself enters the room announcing that the being in the glacier is an astronaut from an advanced culture. As it does not seem to be damaged, it did not crash. Its spaceship is probably in the glacier, and if the craft's propulsion unit is a reactor, use of the ioniser could send it critical, contaminating the area for five decades. Clent is dubious of deactivating the ioniser against the world plan. Jamie stumbles in with news of the creature taking Victoria. An alert is sounded.

Victoria comes to in a storage area to be told by the hissing alien that its name is Varga and it is from the Red Planet. He needs answers from her, and learns that he has been entombed since the first ice age, thousands of years ago. Varga crashed at the foot of the ice mountain, and when he and his crew emerged, they were hit by an avalanche. He wants to know how he was restored to life, rejecting help from scientists who would keep him as a curiosity and abandon his crew. With his men he will return to the Red Planet (Mars), or conquer Victoria's world.

The computer recommends that ionisation continues, but Arden is available to investigate the possibility of the spacecraft's drive units. Jamie, keen to find Victoria, volunteers to help Arden.

Penley tends to Storr at the small conservatory where the scavenger has tried to grow a few food supplies like vegetables. The scientist declares he is returning to the base for drugs to save Storr's life.

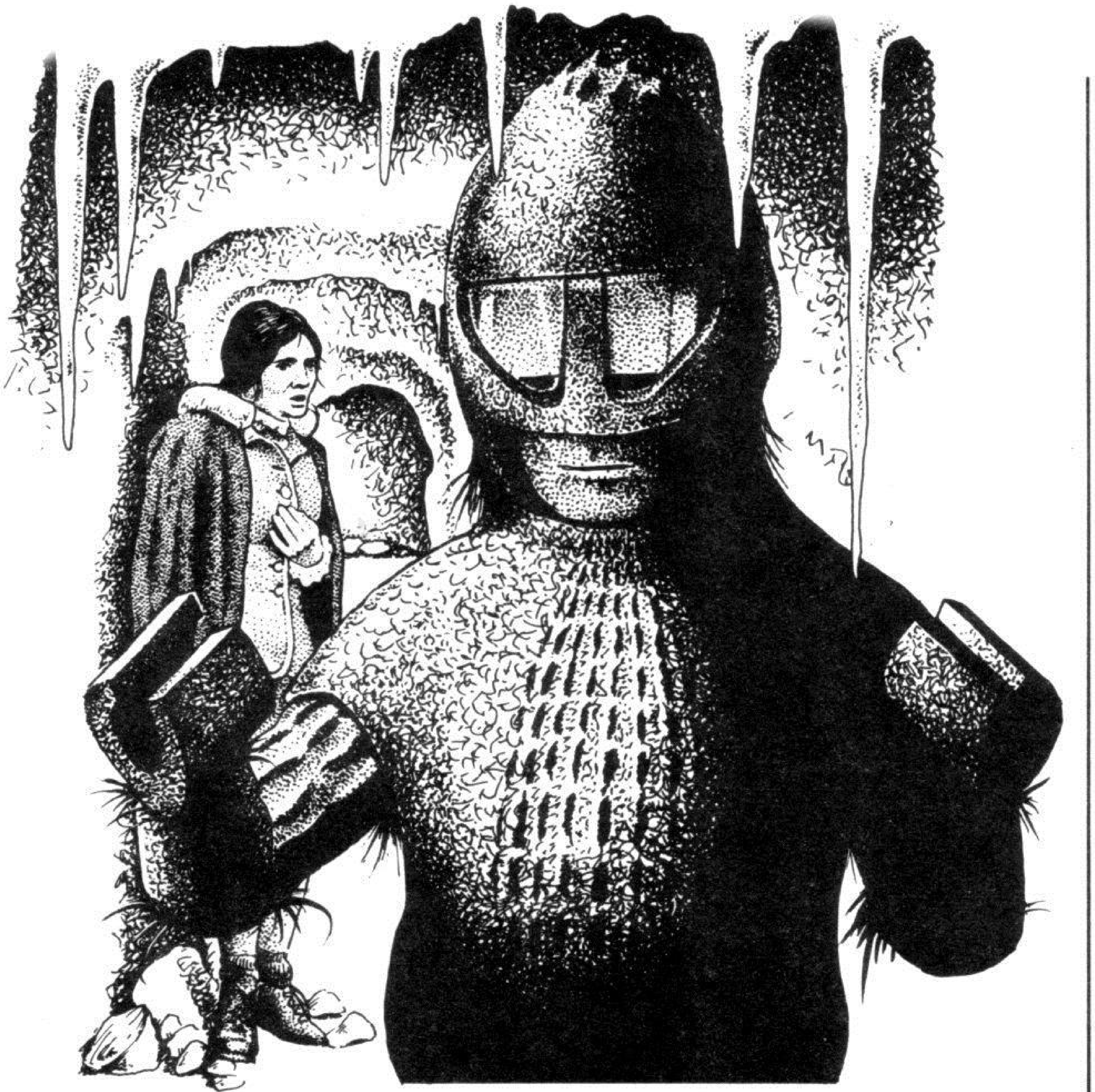
Whilst Arden and Jamie, clad in snowsuits, search on the perimeter of the Brittanicus Base with radiation detection equipment, inside Varga instructs Victoria to lead him to the room where he can get a power unit like the one which thawed him. The warrior is armed with a sonic gun on its arm, which can pierce a brain with noise. The girl obeys and leads Varga to the right place, watched by Penley who has crept into the base.

Working on the ioniser problem, the Doctor is mystified as to why Clent has no resident expert, and learns that the Leader's one bad choice in selecting his team was Penley. Penley was supposedly the best man in Europe, but was temperamental, eventually 'defecting'.

Now with a power pack, Varga tells Victoria that she will come with him to the ice mountain, just as Clent enters the storage area. Varga knocks him cold and departs with his hostage.

Clent is found first by Penley, and then by the Doctor who guesses the identity of the scientist. Penley left after his disagreements over computer obedience with Clent, and even the Doctor's argument that he could solve the world's problems fail to stir him. Penley tells the Doctor about the girl and alien, offering to help him follow them, but the Doctor declines. By the time Clent has come to, Penley has departed with the drugs he needs. The Doctor points out that the alien will revive others like it and insists a team is despatched at once. But Arden who has returned from his search, refuses to depart until dawn.

Varga and Victoria stand by the glacier face, and the warrior traces its fellows. The sonic gun sears into action on the ice.



After giving him the the drugs, Penley tells Storr he should recover in twenty-four hours. Tales of monsters, girls and scruffy scientists are scoffed at by the injured scavenger, but Elric Penley is certain something strange is happening out on the glacier and goes to investigate.

Varga has now cut his four crewmen from the ice: they are similar to him, but three have larger heads. He uses the power pack on the blocks of ice, and as Victoria watches, returns them to life.

THREE

The four warriors begin to move, and Varga greets one of them, a figure called Zondal. Penley watches the scene from safe cover.

At dawn, the expedition sets off after Victoria. Arden realises he is responsible for the chaos at the base, and the Doctor tells Jamie to watch him. After the two have gone, Clent tries to find Miss Garrett, but the woman is missing. The Doctor makes it clear to Clent that he is not on his team and will work in his own way. He is curious that Clent now claims Penley had a 'breakdown' due to work pressures.

Penley's story of warriors from the glacier is ridiculed by Storr. The recovering scavenger suddenly hears somebody outside the conservatory, and after Storr has hidden, Penley admits the visitor. It is Jane Garrett, who has come of her own accord to plead with him to return and save the situation. The scientist refuses to become one of the Leader's machines again.

In desperation, Miss Garrett draws a tranquilliser gun on Penley, but Storr disarms her. Penley sends her back to the base to look up his notes on the omega factor. Having heard what Miss Garrett has said, Storr now believes in the alien warriors.

Zondal locates the aliens' spaceship in the glacier with direction sensors, and Varga directs his crew to excavate sufficient space for a cave which they can use as a trap, with Victoria as the bait. The sonic destructors melt the ice.

The Doctor works out complex mathematics on paper, ignoring Clent's offer of a computer. He feels that something is missing, and is amazed when Miss Garrett hands him a file on the omega factor. The Doctor recognises Penley's genius and suggests the use of his work to Clent. Ever cautious, the Leader decides upon a computer simulation first.

Arden and Jamie are amazed to find the cave where the Ice Warrior was found now hollowed out with a metal hatch at the rear. They inform Clent of their discovery on Arden's vidi-com, and venture inside to take radiation and magnetic readings. Suddenly, the warriors emerge from hiding and fire upon the pair. Arden's body distorts and crumples under the sonic beams and he and Jamie fall lifeless. Victoria, distraught, is taken into the ship. Varga tells Zondal that they must make the propulsion unit operational.

The Doctor is worried that Arden and Jamie have not called in again and Clent tries to raise them. There is only static received on the screen, and from Arden's wrist the Doctor's voice is heard calling Jamie. Receiving no reply the Doctor announces that now the ioniser is stable, he must follow his friends. He points out that if Miss Garrett's programme is to simulate the situation properly, it must have accurate data on the alien ship.

Penley brings the stunned form of Jamie into the conservatory, telling the injured Scot that Arden is dead and he has seen Victoria alive, but a prisoner. The scientist and Storr tend to the wounded Jamie. Victoria manages to creep out of the ship into the cave and finds Jamie's body gone. On Arden's corpse, she discovers the vidi-com and makes contact with the Base, unaware she is being watched on a monitor from within the craft by Varga and Zondal. The girl is upset, but Clent irritably demands that she describes the ship's vital propulsion units.

Watching the girl, Zondal lines up a crosswire on the screen at Victoria. *"Ready to fire . . ."*

FOUR

Varga halts Zondal, as the girl is their bait. When he feels that Victoria has said enough he sends one of his warriors to fetch her and wonders why the humans seem concerned about their engines. As a warrior emerges from the hatch, the Doctor implores Victoria to try to reach the base. But when the Martian advances, her only hope is to dash deeper into the ice tunnels, followed by the lumbering menace.

At the Base, Clent finds the Doctor using the chemical dispenser to dial up a phial of ammonian sulphide. Knowing that Mars' atmosphere is mainly nitrogen, the Doctor hopes the gas may be toxic to the aliens should he walk into a trap. Armed with only a vidi-com, the Doctor is certain the Martians will listen to him . . . after they have taken him prisoner.

Screaming, Victoria flees deeper into the passages. The slow giant follows by use of its tracking device. The girl forces her way through a crevice, but drops the vidi-com. The alien smashes its way after her, and when she returns to get the communicator, the creature grabs her wrist. Suddenly part of the ice tunnel collapses on the pair.

In the conservatory, Jamie's fever begins to pass, but Penley is still concerned by what damage the bizarre weapons may have done. The Scot comes to but is unable to walk. The loyalist Storr is glad to find the youth is no scientist – he is against the use of the ▶

ioniser. Penley fears that the blast has paralysed Jamie.

Zondal and Varga become concerned when Turoc fails to return, and the commander realises they need intelligent beings as without fuel reserves they are helpless. Maybe their 'gun' is their only chance. In the caves, trapped by the grip of the dead Turoc, Victoria calls for help.

Having used the last of the tranquillisers, Storr announces that he will go for help . . . to the warriors. Penley argues that the creatures are killers, but the trapper heads out on his quest. Arriving at the glacier, Storr picks up a rock to stop Penley, who is following him, but hears Victoria's cries echoing in the passages and goes to investigate.

Searching for Storr, Penley encounters the Doctor in the cave. The Doctor has not seen the hunter, but is glad to learn that Jamie is safe. They make for the conservatory.

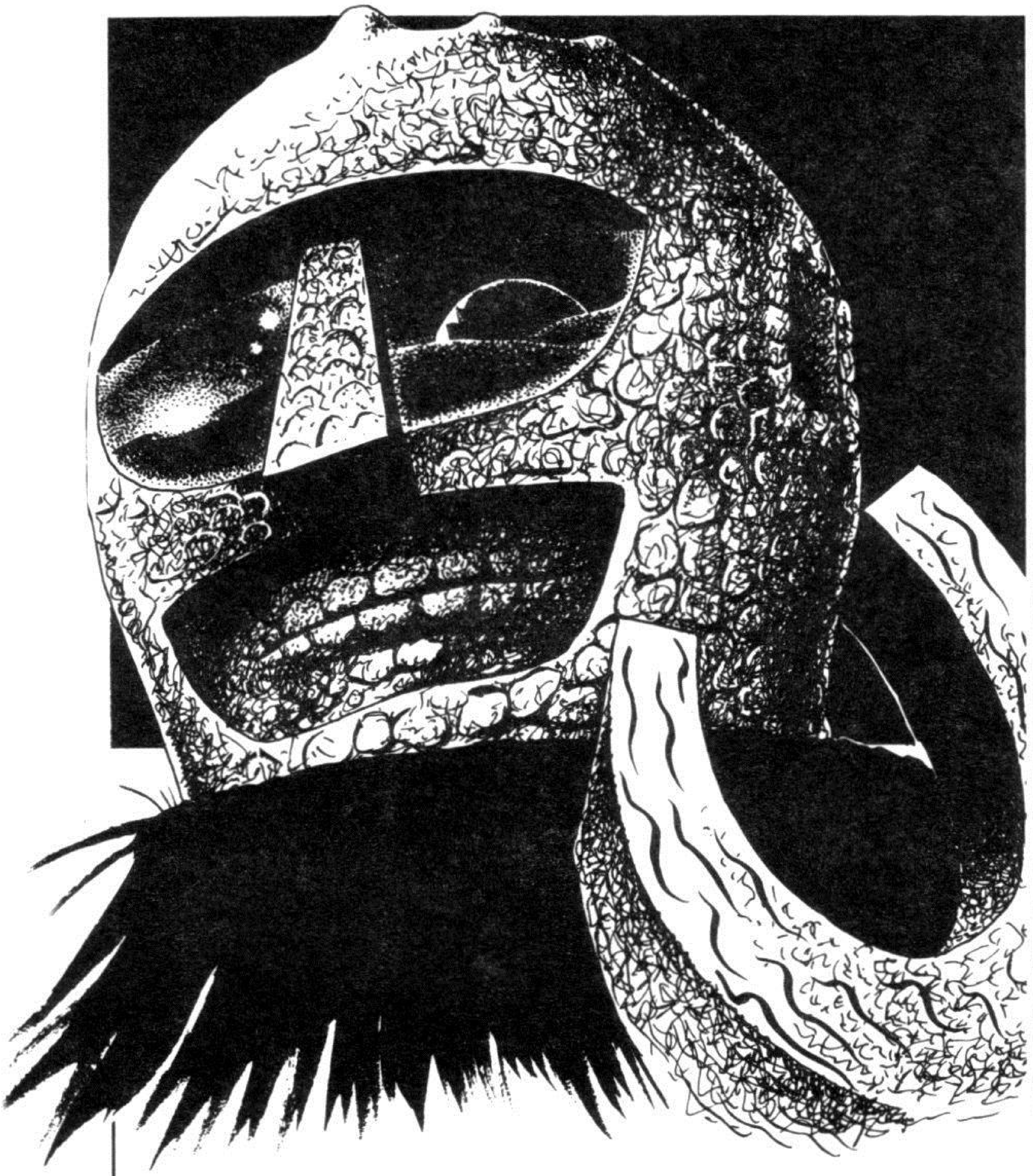
The squealing Victoria is released by Storr, and tries to warn the trapper about the evil aliens. But Storr thinks that the Martians, being against the ioniser, will be his allies. He then announces, to the girl's horror, that he will get help for Jamie from them.

The Martians align a gun barrel from the hull of their ship, focusing the frequencies to the target point. On hearing Victoria and Storr approaching, the Martians hide and ambush the pair. The girl admits that Turoc was crushed and is taken inside the craft by a warrior. When Varga learns that Storr knows nothing of the ioniser, having worked the land all his life, he announces the man is useless and he and Zondal gun him down. Now they will question the girl.

Examining his Companion at the conservatory, the Doctor deduces that Jamie has had a shock to his brain, and must be treated at the Base. The glacier will soon flatten the conservatory. Penley must get Jamie to medical help whilst the Doctor checks on both the Martians and Victoria.

The ice movement is monitored at the base. Without complete data for the computers, Clent still refuses to take a decision. The Doctor calls on the vidi-com that he is about to go into the ship. Avoiding the gun emerging from the hull, the Doctor is allowed into the airlock of the craft where Varga appears on a monitor, demanding to know who he is. The little man is told that unless he answers in ten seconds, the air will be pumped out of the airlock and he will explode. As the gauge falls, Varga counts: *"One . . . Two . . . Three . . ."*

To be continued, with Fact File, next issue. Written by Andrew Pixley, with illustrations by Tony Clark.



THE ICE WARRIORS

SERIAL 00

CAST

Patrick Troughton *(Doctor Who)* with Bernard Bresslaw *(Varga, the Leader)*, Peter Sallis *(Penley)*, Peter Barkworth *(Clent)* and Frazer Hines *(Jamie)* Deborah Watling *(Victoria)* with Wendy Gifford *(Miss Garrett)*, George Waring *(Arden)*, Malcolm Taylor *(Walters)*, Peter Diamond *(Davis)*, Angus Lennie *(Storr)*, Roy Skelton *(Voice of Computer)*.

Ice Warriors: Roger Jones *(Zondal)*, Sonny Caldinez *(Turoc)*, Tony Harwood *(Rintan)*, Michael Attwell *(Isbur)*.

CREDITS:

Written by Brian Hayles. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music by Dudley Simpson. Story Editor: Peter Bryant. Designer: Jeremy Davies. Producer: Innes Lloyd. Director: Derek Martinus.

BROADCAST DETAILS:

ONE	11th November 1967	5.10pm-5.35pm
TWO	18th November 1967	5.25pm-5.50pm
THREE	25th November 1967	5.25pm-5.50pm
FOUR	2nd December 1967	5.25pm-5.50pm
FIVE	9th December 1967	5.25pm-5.50pm
SIX	16th December 1967	5.25pm-5.50pm

PIRATES

PIRATE VIDEO

The great taboo of *Doctor Who* fandom is still the pirate video 'black market'. Despite the recent spate of official BBC Video releases, the only way the majority of fans will get to see Hartnell or Troughton in action is through illegal copies of old episodes.

These videos come from a variety of sources. Most of the Jon Pertwee and Tom Baker colour episodes now in circulation are from Australia, where episodes are continually rescreened. All that was required to build a collection of episodes was the cost of blank tapes, air mail postal charges and a lot of goodwill from your Australian contact.

Unlike Australia, the USA uses a different TV system from Britain, so fewer episodes have come from American re-transmissions as they require an expensive conversion process. Naturally, the later Baker seasons and everything since have been taped straight off the television (an act officially illegal in itself). In the past few years, Super-Channel has added to the availability of these episodes by screening some of the Tom Baker stories. It is no longer unusual to come across a complete set of colour episodes.

More interesting are the black and white episodes which have never been rebroadcast since the advent of the video recorder, yet are freely available (more or less) on the 'black market'. These Hartnell and Troughton episodes lack the broadcast announcements that top and tail most broadcast programmes. They are clean video copies which appear to have been taken straight from the BBC's archive film prints.

These copies seem to have been made wholesale in the Seventies when much material was being junked by the BBC, part of a methodical junking process which still goes on (although no *Doctor Who* episodes are wiped these days).

The reasons for destroying any programme are varied, but contracts for repeats, fees and Equity requirements were the main ones. The penalty for holding stolen episodes can be quite

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severe; the BBC themselves don't prosecute, but the Federation Against Copyright Theft (FACT) does, mainly in cases where people are making a profit from reselling material.

The attraction of owning these episodes (however illegally) is obvious. Most of it is material which will never be rebroadcast, and certainly won't be released officially. To the general public black and white *Doctor Who* is often a faint memory of a scary TV show they watched as children. The special few, the *Doctor Who* fans with extensive video collections, have access to this wealth of televisual history at the touch of a button.

It is easy to justify this illegal activity in a variety of ways. Some feel the BBC relinquished all rights they may have had to the material when they wilfully destroyed thousands of programmes across a broad spectrum of output. It is a bit much, say some, for the BBC to threaten people who hold copyright material with prosecution, when they themselves showed a blatant disregard for the worth of the material in the first place.

A further justification put forward is that the tapes are simply locked away in a dusty vault (actually an air conditioned temperature controlled storage facility) never to be seen again. The BBC seem reluctant to rebroadcast much material and BBC Enterprises won't release the complete set on video.

Occasional showings at the National Film Theatre in London won't suffice as they are too few and far between and serve a small minority of the potential audience. Therefore, say the video collectors, we'll keep them to ourselves, thank you very much.

There is a distribution network among fans who are in contact with each other, most simply swapping tapes, distributing new acquisitions and adding to their collections. That's all very egalitarian, but there is a down side to all this: the hoarders and the unscrupulous.

Unlike commercial video piracy where films are pirated along with their packaging and put onto the video hire/sell through market, piracy of *Doctor Who* episodes is quite different. As the quest towards restoring the complete twenty-five year history of the programme to the BBC archives proceeds, new discoveries can be seen as financial commodities. Recently unearthed segments have changed hands for a variety of financial sums – for example, when they were first discovered, episodes of *The War Machines* were being sold at sums of up to £100 per 25 minute episode.

Eventually such tapes lose their value as they find their way into the wider market, but the initial find can be seen as a financial gain to the unscrupulous. The real villains are collectors who gather old film prints, episodes of TV series and memorabilia but refuse to return anything they have to the BBC archives, despite offers of amnesties and video copies of the material.

Clearly illegal and certainly unethical, these practices are bound to continue as long as episodes remain missing and continue to be rediscovered. Collectors with every episode available will be the first to leap on the possibility of a new episode being discovered and are likely to pay for copies, or even for information leading to the discovery of other episodes. The BBC is not willing to pay for recovery of it's own material, even when the archives have been offered items for sale. There is a great deal of hoaxing in the video 'black market' – money has changed hands for episodes which don't exist or sellers don't actually own.

The hopes for more episodes being found and restored to the archives are still high. As there are fewer episodes to be recovered and the most obvious avenues (private collectors, foreign TV stations, the BBC itself) have been more or less exhausted, it becomes increasingly difficult to find each new episode.

Unlike Target books, who are well on their way to completing the story collection, it is highly unlikely that BBC Video will ever issue a full set of *Doctor Who* stories, despite the encouraging increase in titles now on the market. Selected episodes could turn up on television, perhaps as part of some future retrospective or special celebration as has happened in the past.

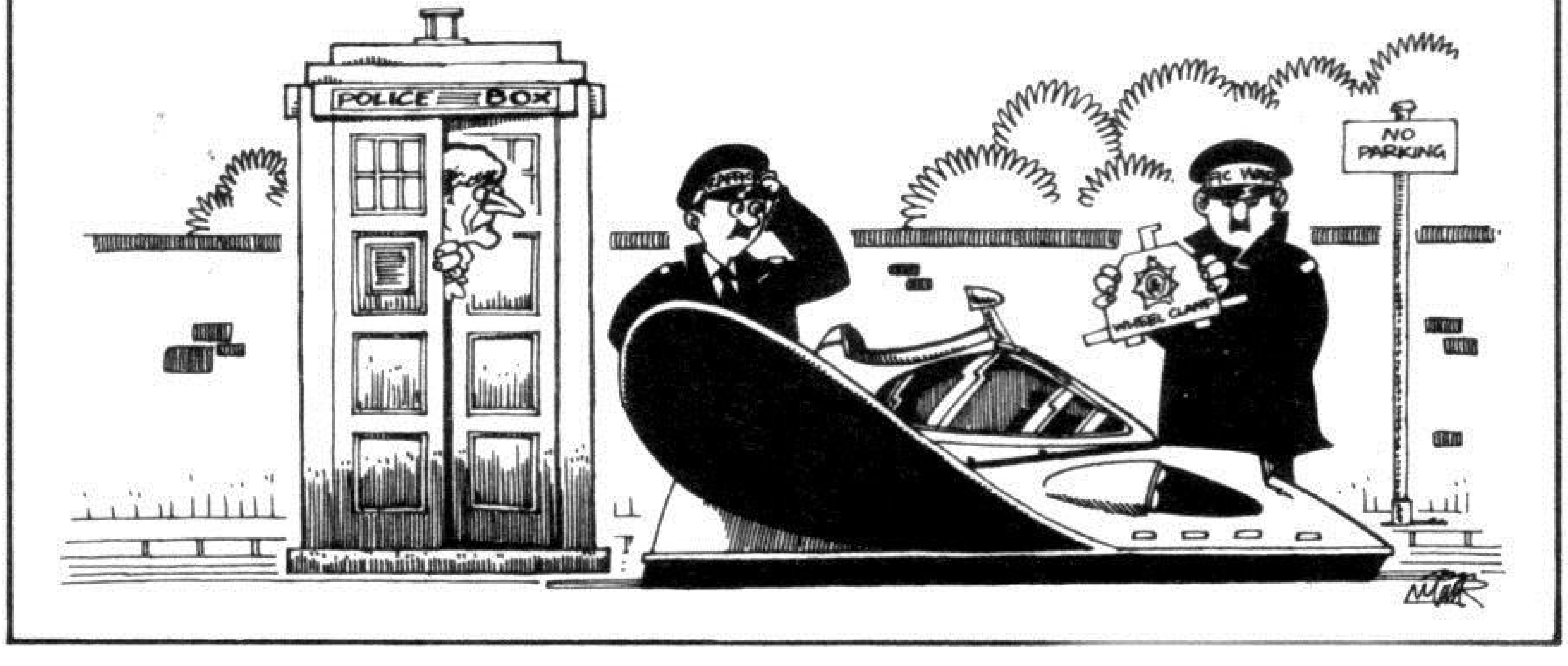
Colour material has been shown on SuperChannel (as reported last issue) and the growth of satellite and cable channels may provide new outlets for showings of old stories. The possibility of a BBC Nostalgia-type channel is also one potential avenue for showings.

With the expansion of available broadcasting hours it can be hoped that more archive material generally will be broadcast, and put paid to the pirates for good. "But are certain fans and collectors, still holding onto hidden stores of *Doctor Who* treasures?" asks John Nathan-Turner.

"I'd like to think that they considered *Doctor Who* a treasure to share both with the BBC and eventually with the fans themselves. After all, some unnamed sources have been most generous over the years – perhaps others will follow their example."

Report by Bryan Robb. Next issue, we talk to Adam Lee at BBC Archives in the continuing search for missing Who.

Nick's View



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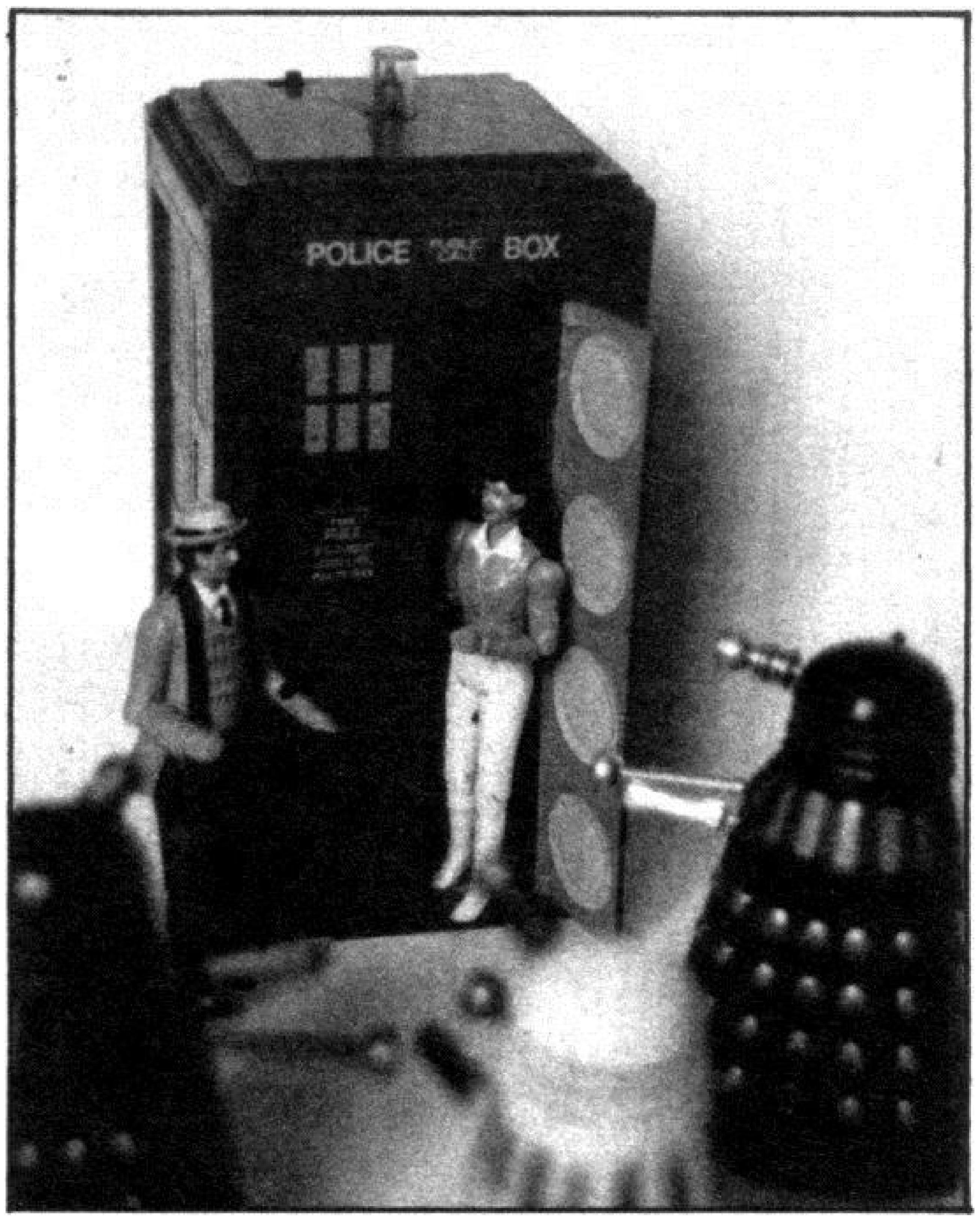

Doctor WHO

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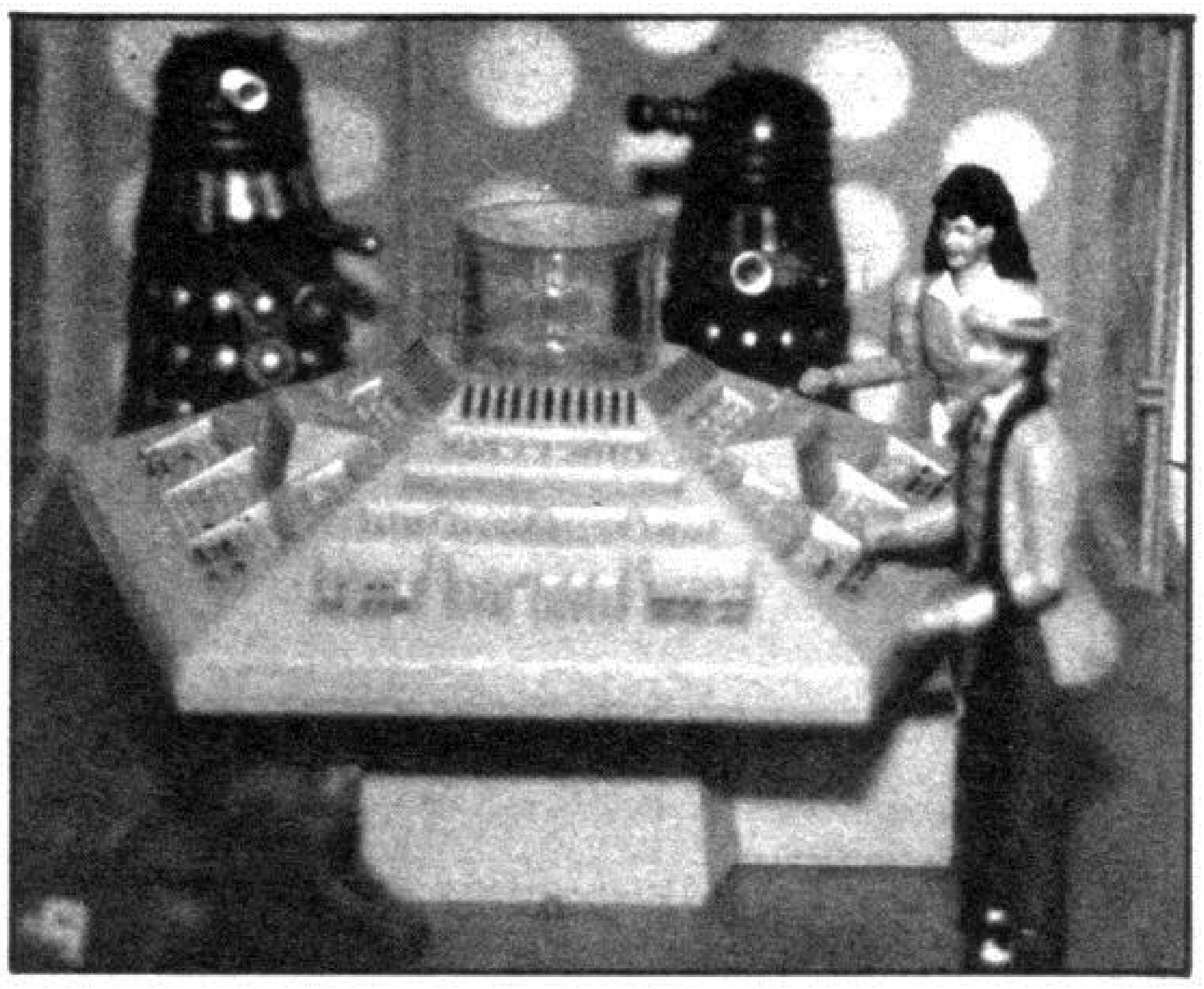
FROM DAPOL



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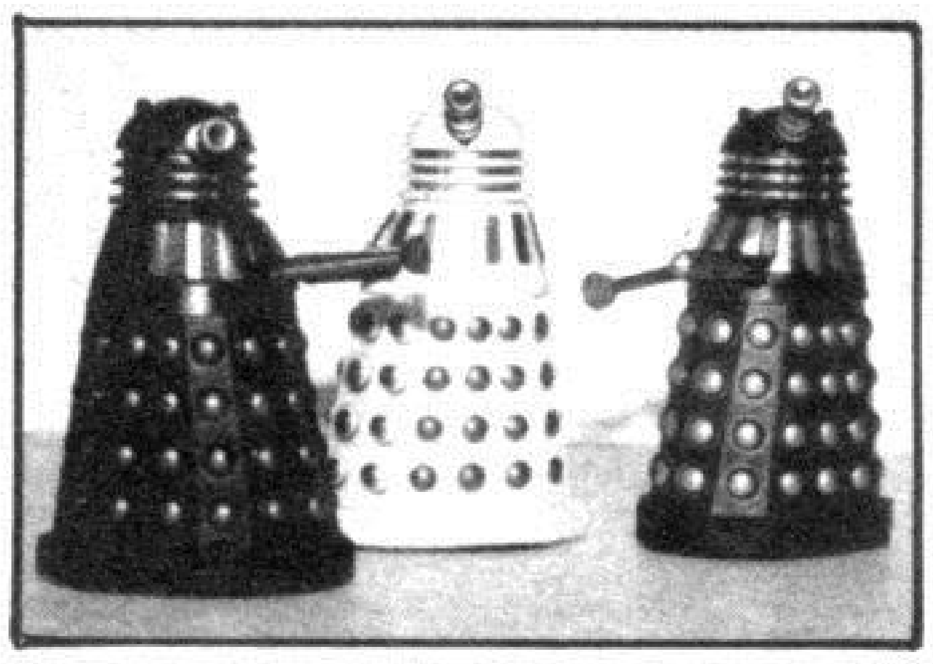

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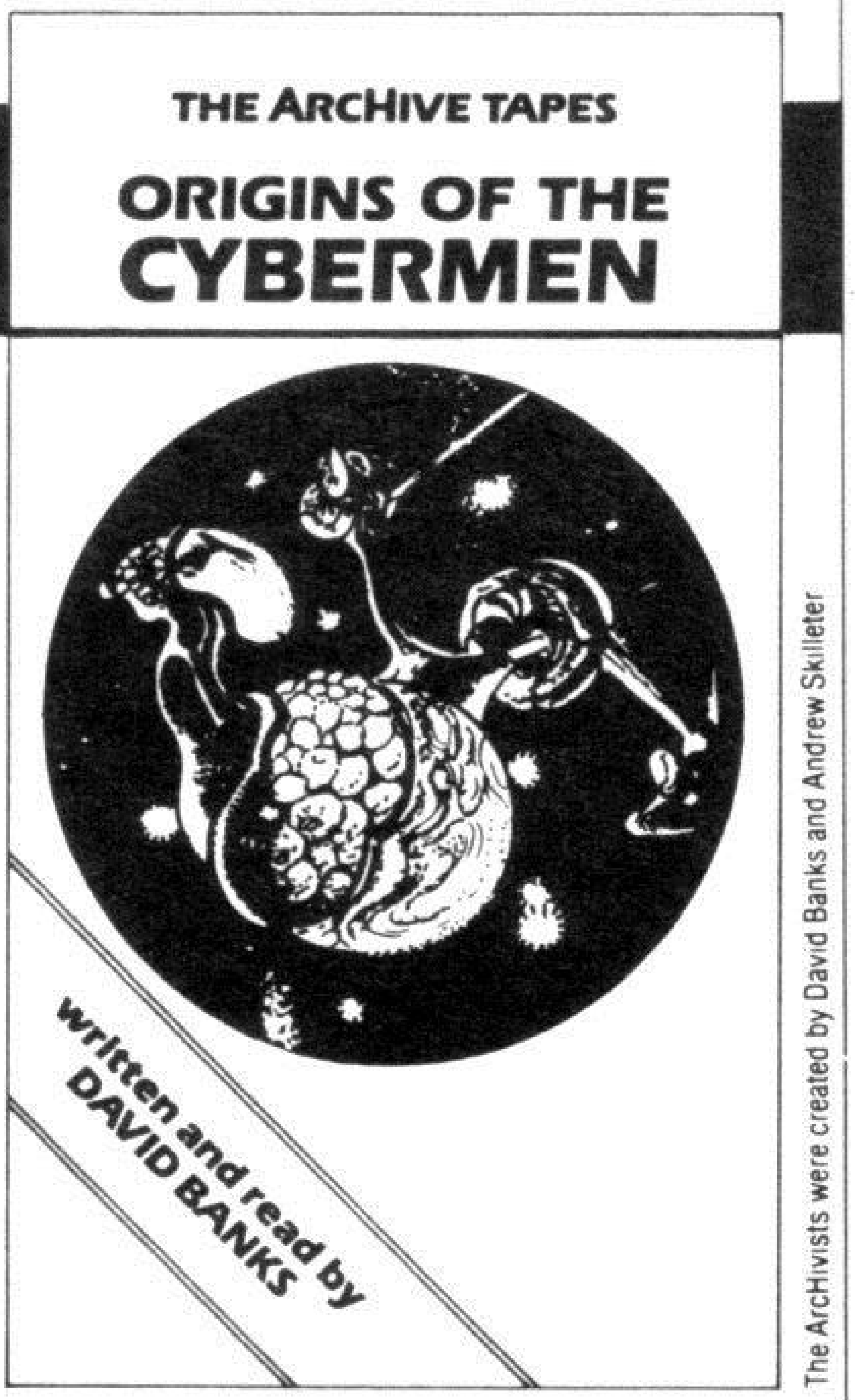

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PHOTO OFFER 14

THE RAY CUSICK COLLECTION

The Dead Planet

RC 1 Two Daleks in city corridor
RC 2 Dalek entering control room
RC 3 Two Daleks at controls with manacled Susan in background
RC 4 Dalek with Susan in background
RC 5 Susan, Barbara and Alydon helping injured Thal in city
RC 6 The Doctor talking to Dyoni in jungle
RC 7 The Doctor walking away from Dyoni
RC 8 The Doctor and Alydon with Dalek/ machine by TARDIS
RC 9 Alydon and Dyoni by Dalek machine
RC 10 The Doctor lecturing Dyoni and Alydon
RC 11 The Doctor, Dyoni and Alydon by TARDIS wth Ian in background
RC 12 Alydon and Dyoni with Ian in background
RC 13 The Doctor coming out of the TARDIS whilst others bid farewell

The Keys Of Marinus

RC 14 The three judges of Millenium
RC 15 The Doctor, Ian and Barbara in luxurious surrounding
RC 16 Barbara and Susan being waited on by hand-maidens
RC 17 Ian and The Doctor and four hand-maidens
RC 18 Altos grabbing Barbara's wrist, whilst The Doctor looks on
RC 19 Barbara, Ian, Susan, The Doctor and Altos
RC 20 Sabetha about to revive Susan
RC 21 The Doctor and Sabetha
RC 22 Altos and Sabetha by brain creatures' machine
RC 23 Ian, Barbara Doctor in 'shabby' surroundings (as seen by Barbara)
RC 24 Altos, Susan, Ian and The Doctor in 'shabby' surroundings
RC 25 Ian and Barbara and three of the Brain Creatures
RC 26 Ian consoling Barbara
RC 27 A Brain Creature (close-up)

The Sensorites

RC 28 Ian standing beside Doctor and Maitland seated at the control console
RC 29 Ian, Maitland, The Doctor and Carol at control console
RC 30 The four time-travellers, Maitland and Carol standing in control room
RC 31 Susan and the others from the Sensorites viewpoint
RC 32 The Doctor, Ian, Maitland and Carol confronting two Sensorites
RC 33 The Sensorites enter the control cabin (front view)
RC 34 The Sensorites enter the control cabin (side view)

The Chase

RC 35 A Dalek half buried in sand being dug out
RC 36 A Dalek searching round for its prey in the sand dunes

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THE FALL GUYS

Part One of a series of three features by John B. McLay and David Richardson.

The Twenty-fifth anniversary season of *Doctor Who* saw stuntwork return to the series with a vengeance. Not for some years had so much emphasis been placed on action, especially for the opening story, *Remembrance of the Daleks.* The Director (Andrew Morgan) chose wisely when he appointed Tip Tipping, Stunt Performer and Co-Ordinator, and it was not by luck that he landed such a desirable assignment.

"I'd worked for Andrew Morgan before as a stunt performer on *Knights of God* for TVS," explains Tip. "Gareth Milne, a good BBC stuntman, who I've worked with a lot, had originally been approached, but was too busy. It was on Gareth's recommendation and Andrew's recollection of me that I got the job."

Tip Tipping has been 'in the business' for just six years. In that short time he has performed, in films and on television, a concentrated mix of the most dangerous and innovative styles of stunt. For television he has been involved in series such as *South of the Border, Bergerac, Wish Me Luck* and *Eurocops* as well as one-offs including *Tumbledown* and *Defrosting the Fridge.* In films, his most demanding task was *Hamburger Hill,* while his most memorable must be *Aliens* and *Indiana Jones III: The Last Crusade.* For *Doctor Who,* activities were back down to a smaller scale but were, nevertheless, as demanding.

"I was given instructions," said Tip, "to spice it up a bit and to become more visual. For example, the script said

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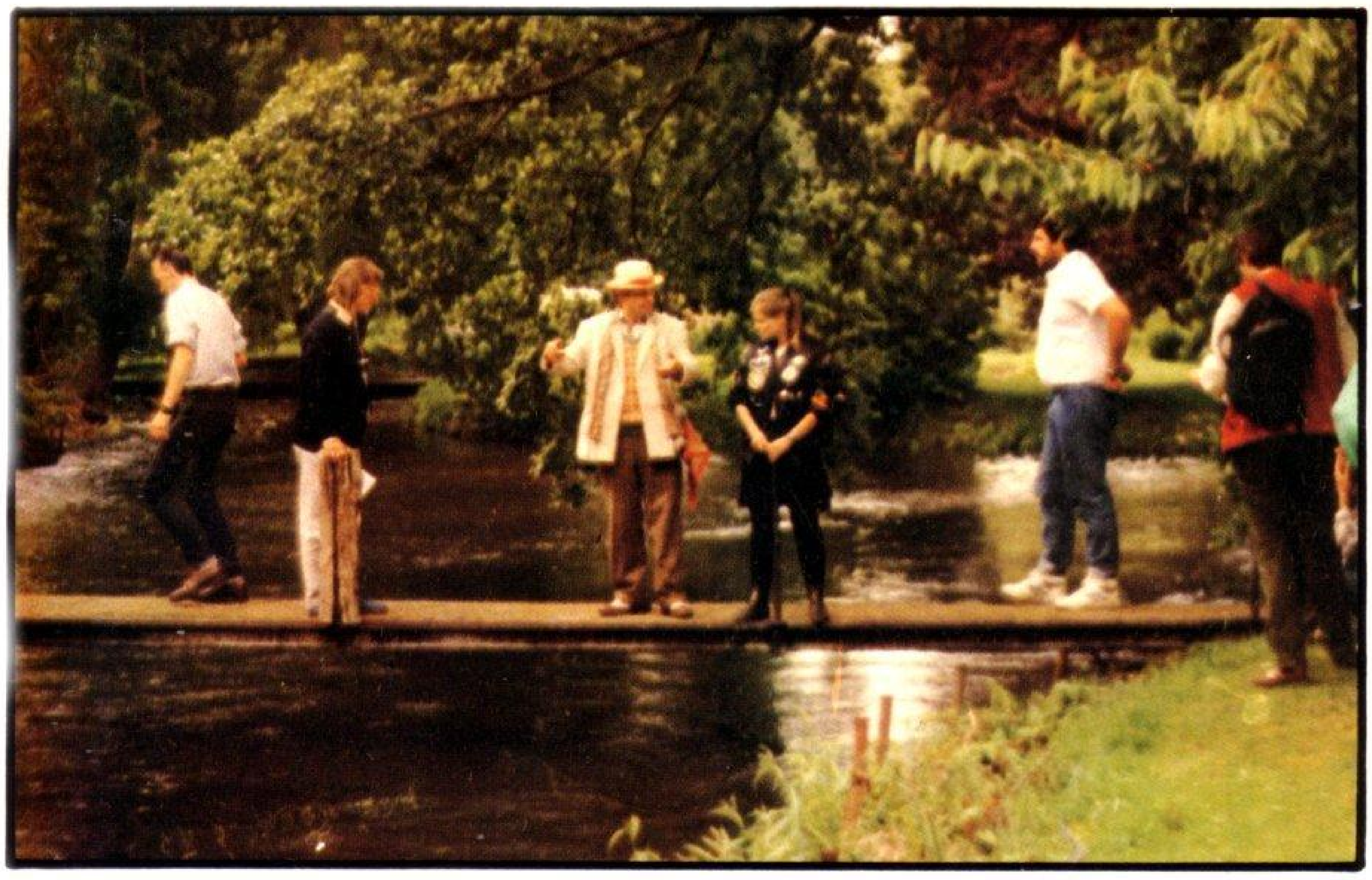
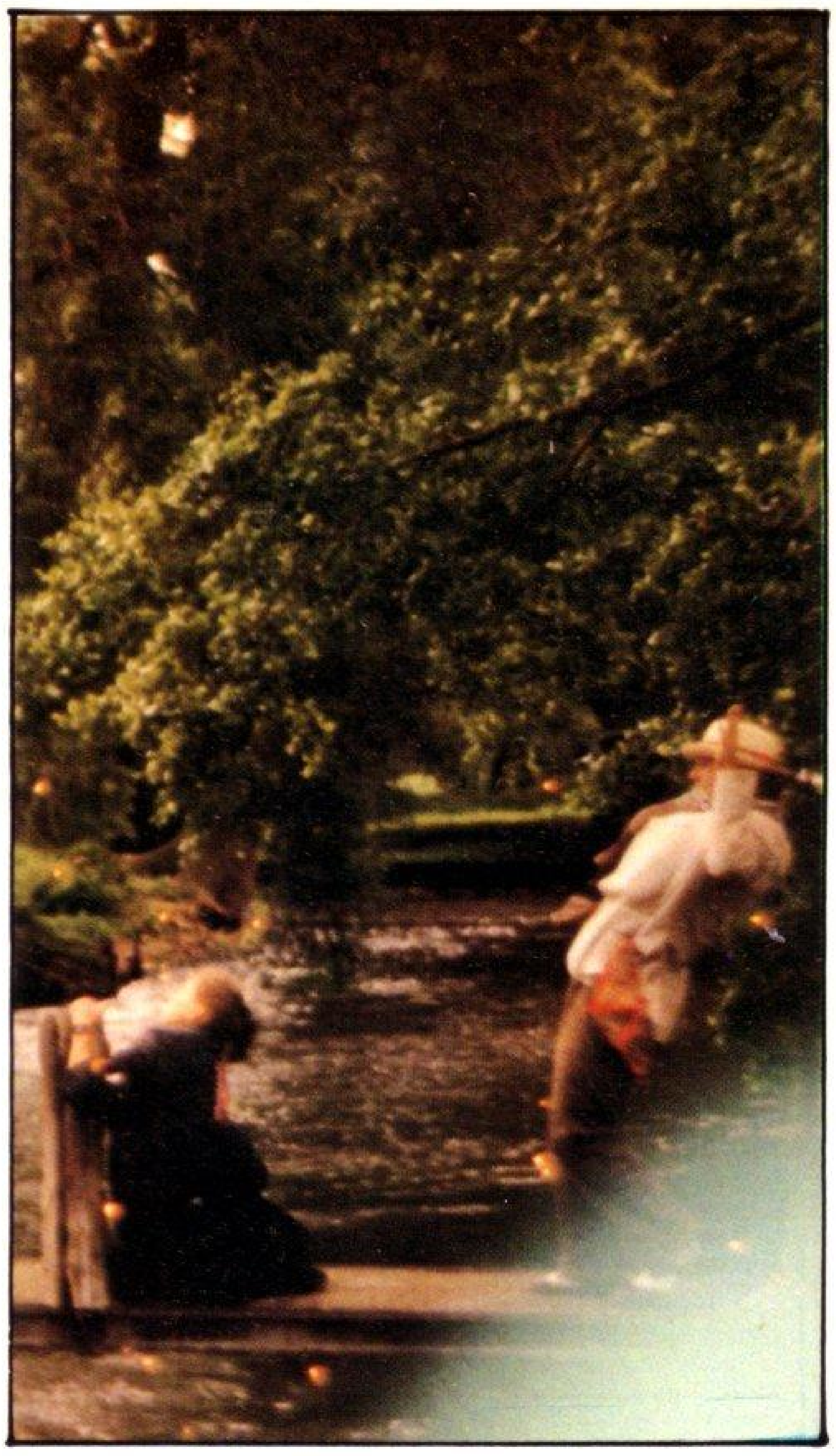
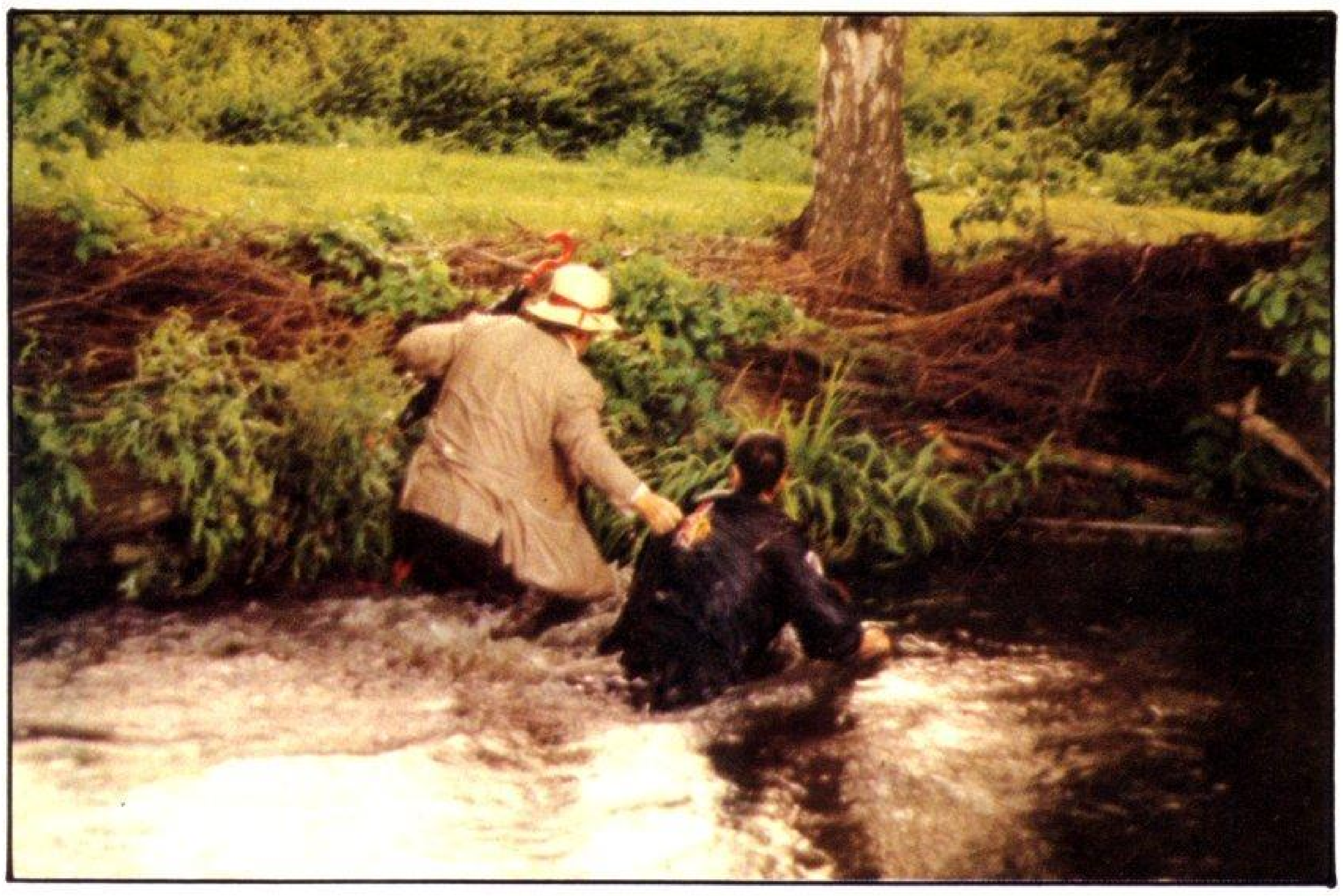


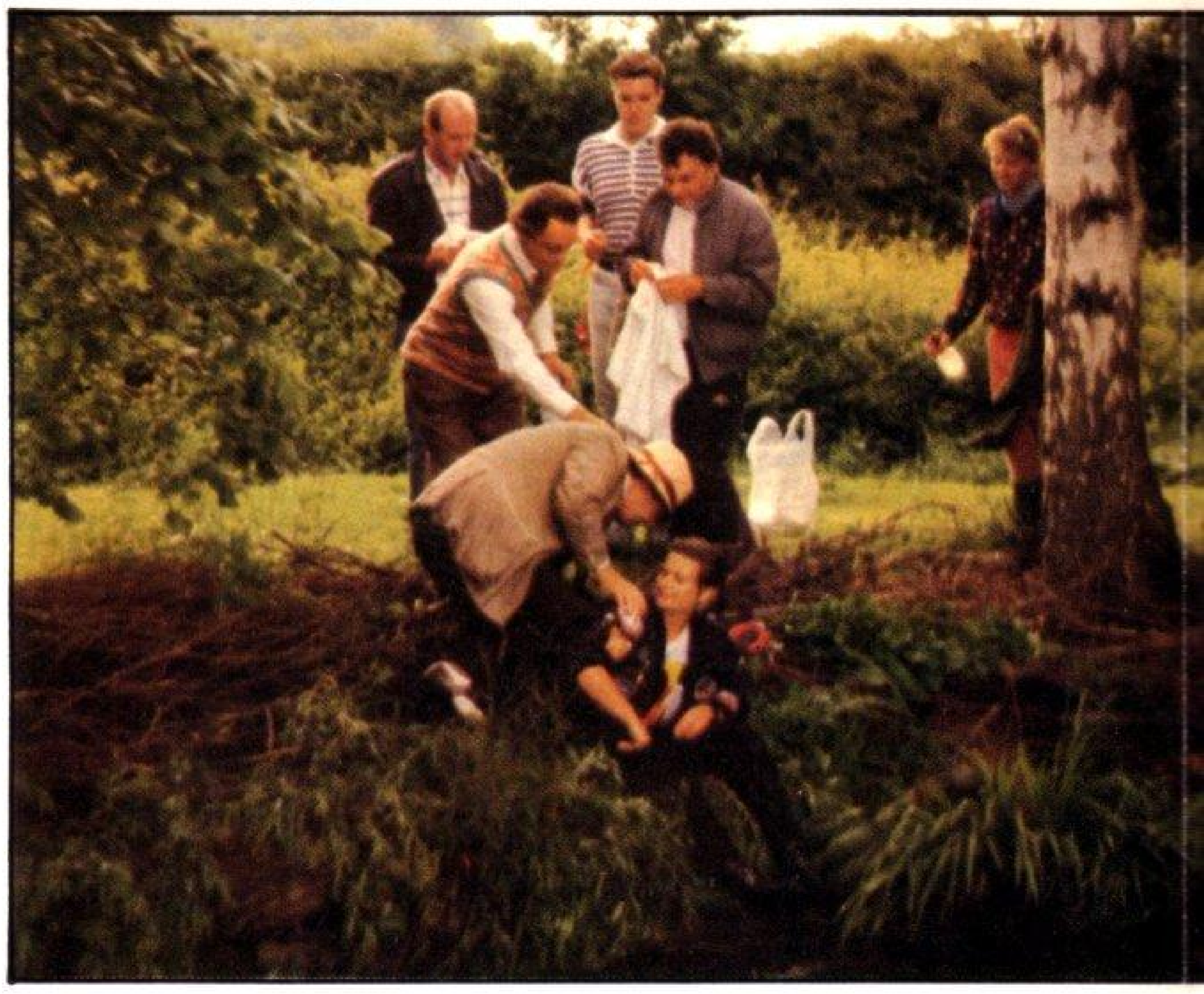


THE FALL GUYS

Stunt action

This photographic sequence illustrates the scene in *Silver Nemesis* where the Doctor and Ace, shot at by the Walk Men, dive into a river to escape. Production Manager Gary Downie supervises the shot as Sylvester McCoy and Sophie Aldred discuss their part. Next, the Walk Men open fire, and stuntman Paul Haisman and Sophie Aldred dive into the river to escape. As soon as the duo are out of the water, Sylvester resumes his role for one final watery comment! Photographs by Emma Jeffrey.





categorically that the Dalek hit was that powerful, it threw the man back. I wanted to pick up the pace again.

"Quite often stuntmen are left to the last minute – like Paul Haisman who took over from me on *Silver Nemesis* at a day's notice. On *Remembrance* I came in at the proper time, two weeks before shooting started. I went on the location recces and, most importantly, had the chance to chat with Andrew about the way to achieve certain effects rather than have them thrown in my lap at the last second. I then worked with Stuart (Brisdon) on visual effects, testing them and making sure they were what I needed.

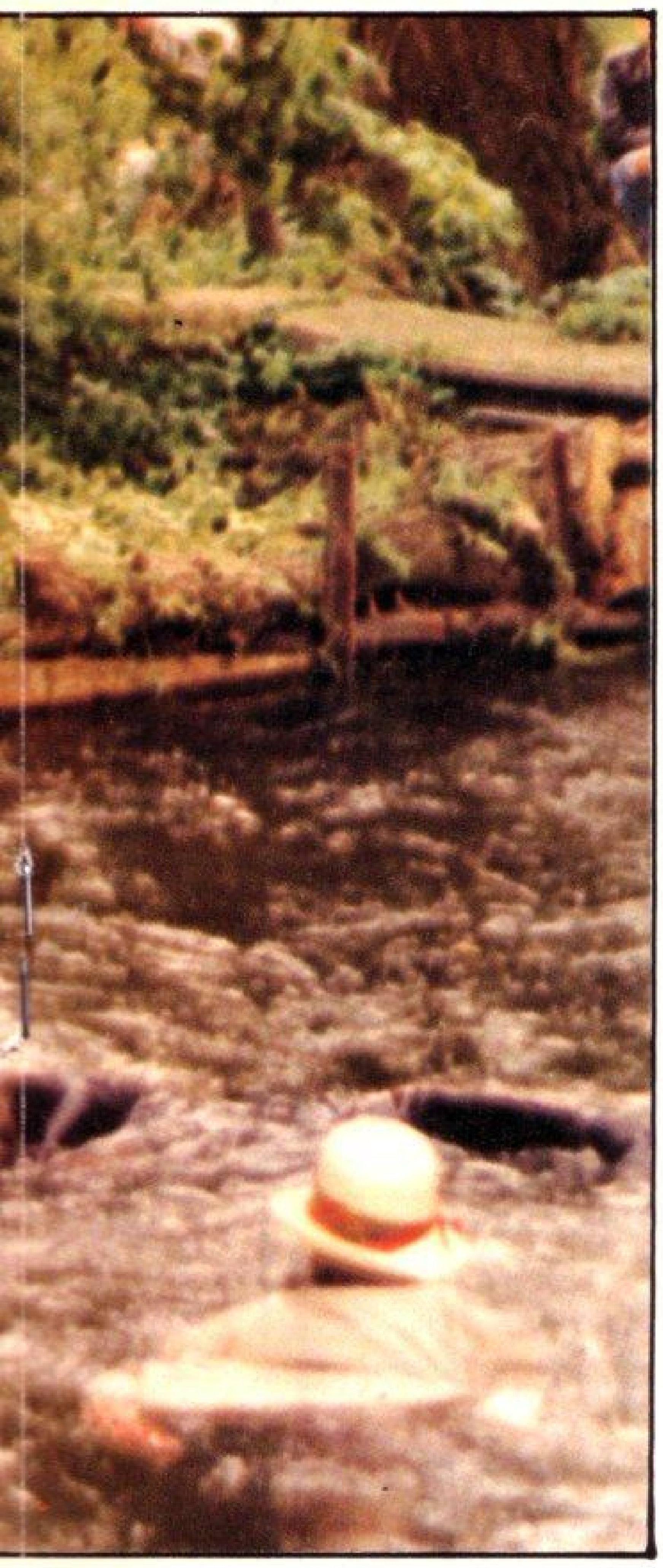
"I was Stunt Arranger and the main task for me was helping to arrange the action and choreographing movement. Trying to make extras who'd had no military experience look like a Sixties crack RAF Unit was always a job! I had to tell people how to hold their rifles and how to stand properly. I'm an ex-Royal Marine myself so I can always pick up on a stance that's wrong, the way a uniform is hanging on somebody, or when they wear their berets like aircraft carriers.

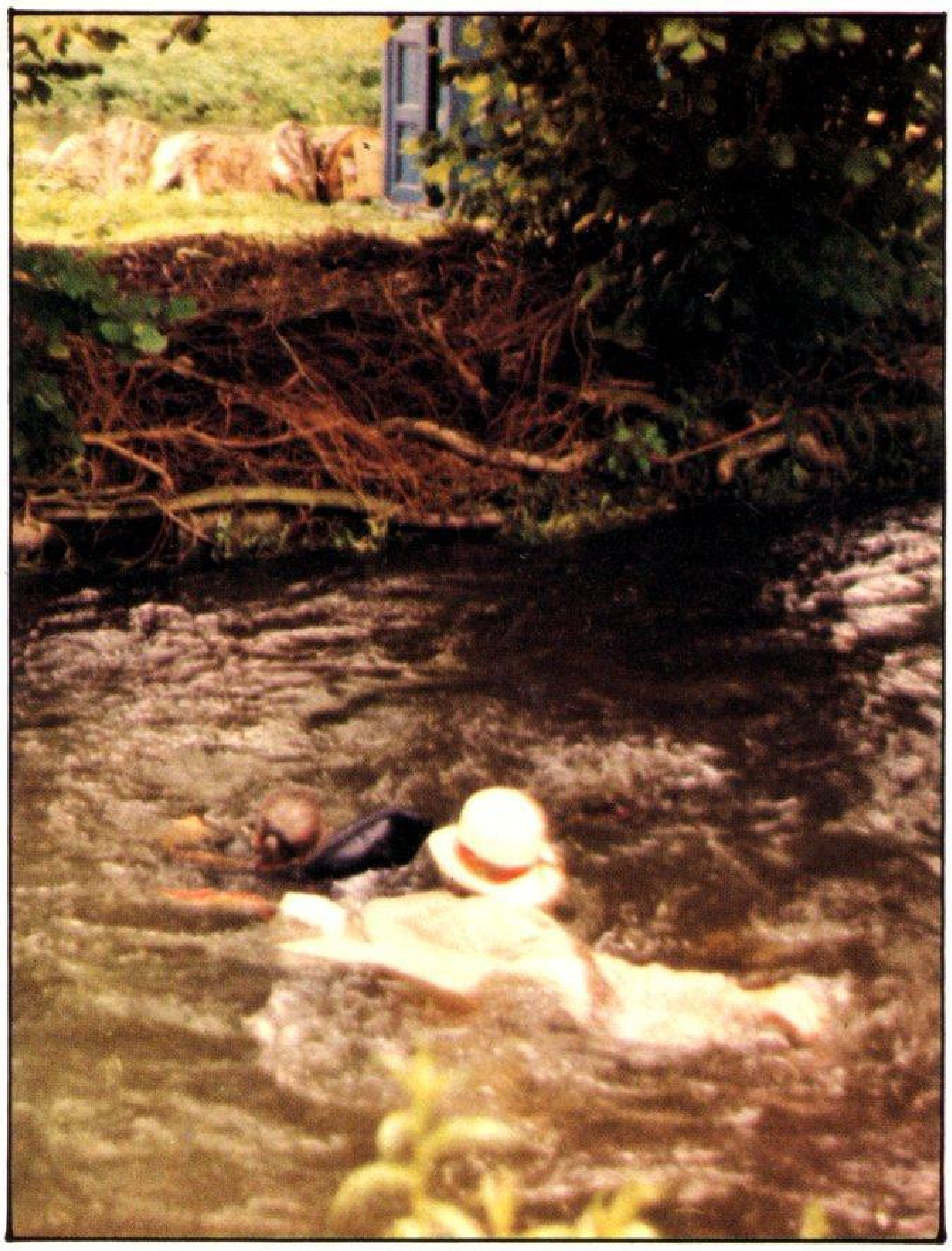
"The other thing I did was Safety Driving. I know everyone can drive but things like skidding, driving quite fast, coming to a halt and jumping out needs to be kept an eye on.

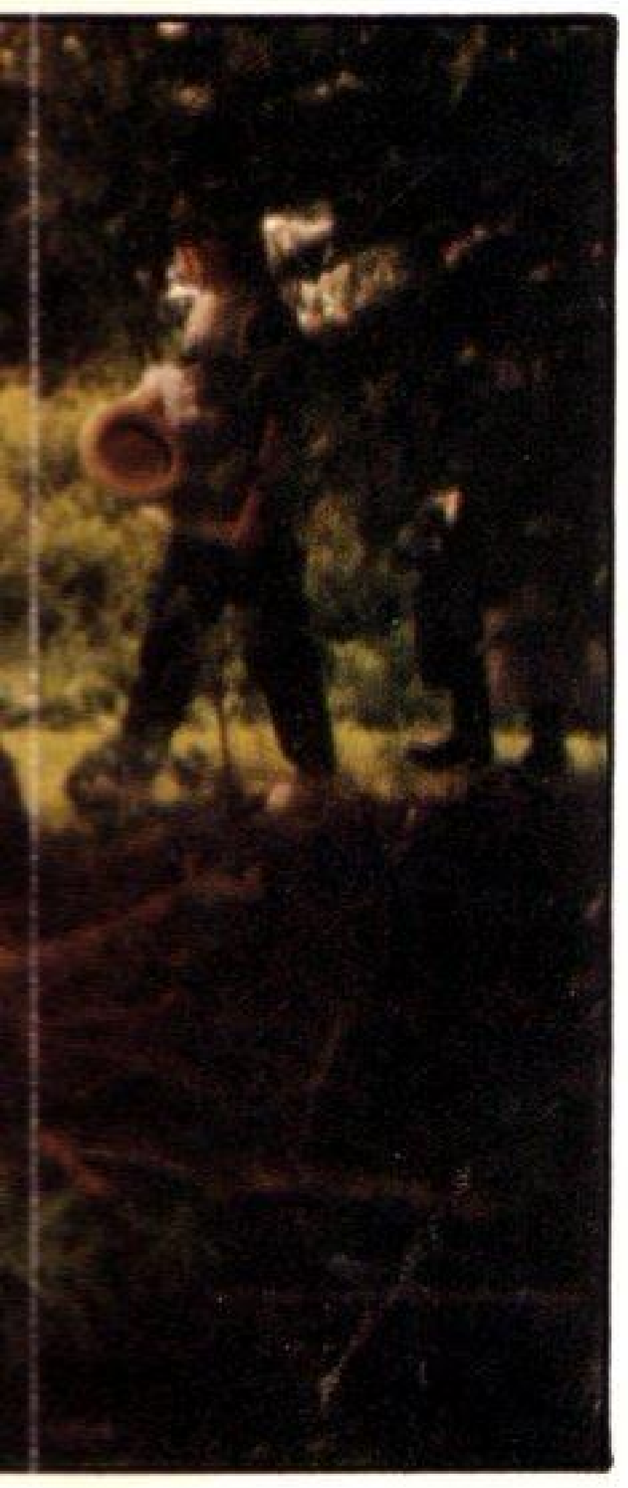
"The real horror to work with was shooting on video. It's such clean, crisp imagery that action always looks bad. I don't think anyone has mastered, from a stunts point of view, making the action look exciting, messy and real."

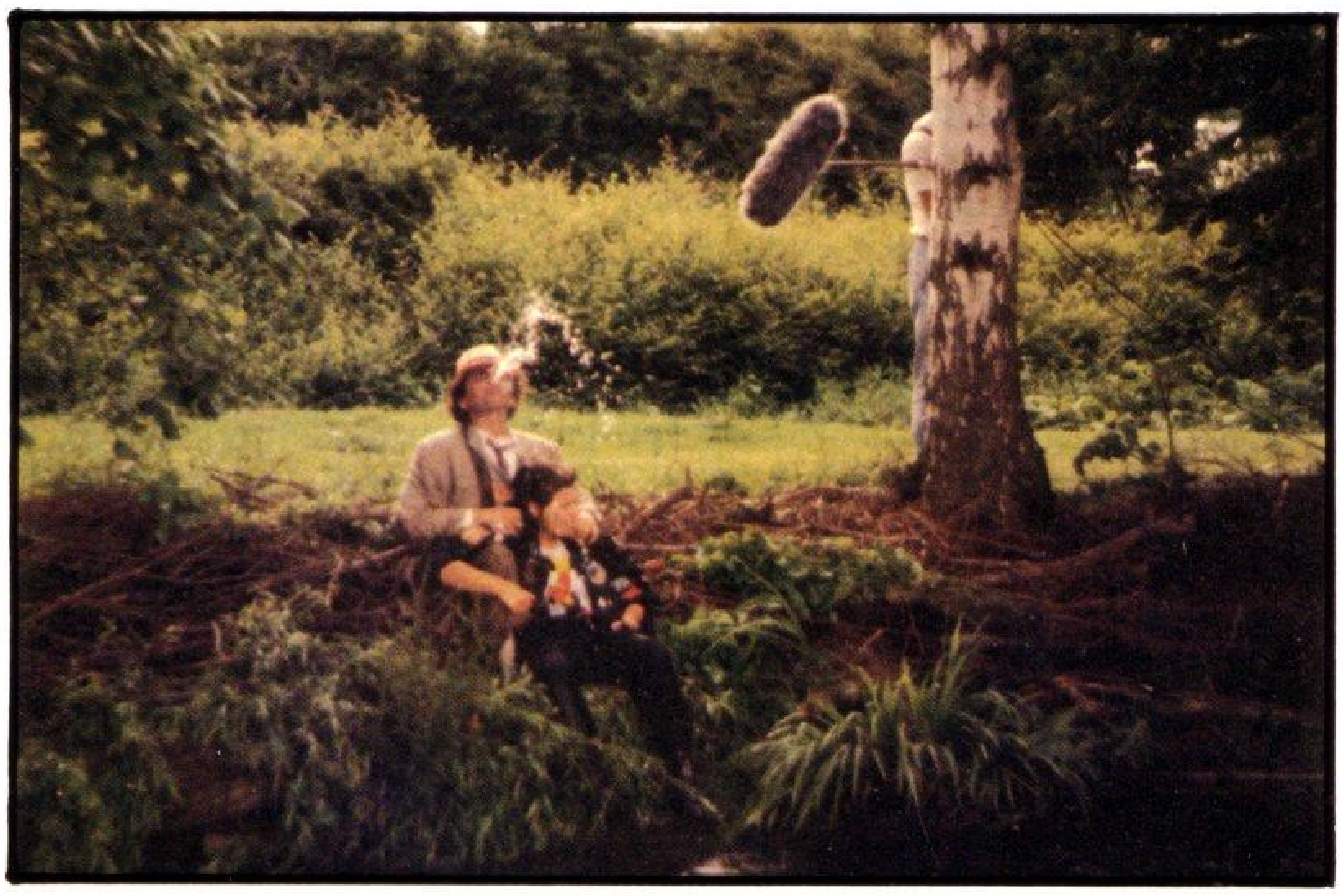
Twice in the story, Tip used a jerk-harness to catapult himself backwards, the first simulating the impact of fatal bolts of Dalek fire.

"The principle is the same but each time you do one the circumstances are different. There are different methods of pick-up and the one that hurts the most is the ramp/air principle. It gives you no warning and no take-up, and pulls your back quite hard, taking the breath out of you a bit. On *Doctor Who* it was all done manually – I had a wire running from my back up and out of picture to a pulley. One of the special effects boys, a heavy one, sat on the end of a rope, jumped off some steps at the right point, pulling me









back, and I uplifted my body at the same time.

"It's split-second timing – you can't come too early or too late – it just comes with experience. The body then takes flight and in this case I built pieces of corrugated iron to crash into to get more impact."

One of the most impressive sequences in *Remembrance* came towards the close of episode two when a Dalek discovers a spunky Ace in the School Chemistry Laboratory. It was clear from the start that it was a complicated sequence.

"The script called for Ace to run across the lab and out through the window. I chatted to Andrew and we decided that we were going to have to use a stuntgirl. To me, there was no choice about it, Tracey Eddon is simply the best stuntgirl around. It was just a matter of how much she was going to do because Sophie (Aldred) was quite prepared to throw herself around."

Indeed, Tracey Eddon spent just one day on location for the part. She was an almost perfect match for Sophie. "I had to be made up but didn't have any costume fittings – they just took my measurements over the telephone. I didn't even have to wear a wig – it was my own hair that they had plaited. All the pre-planning was done by Tip but I did have to be there while they set it all up. The actual shot took seconds and we did it all in one take.

"Sophie was very good as she did all the running around amongst the explosions herself. Tip had put a stool in the

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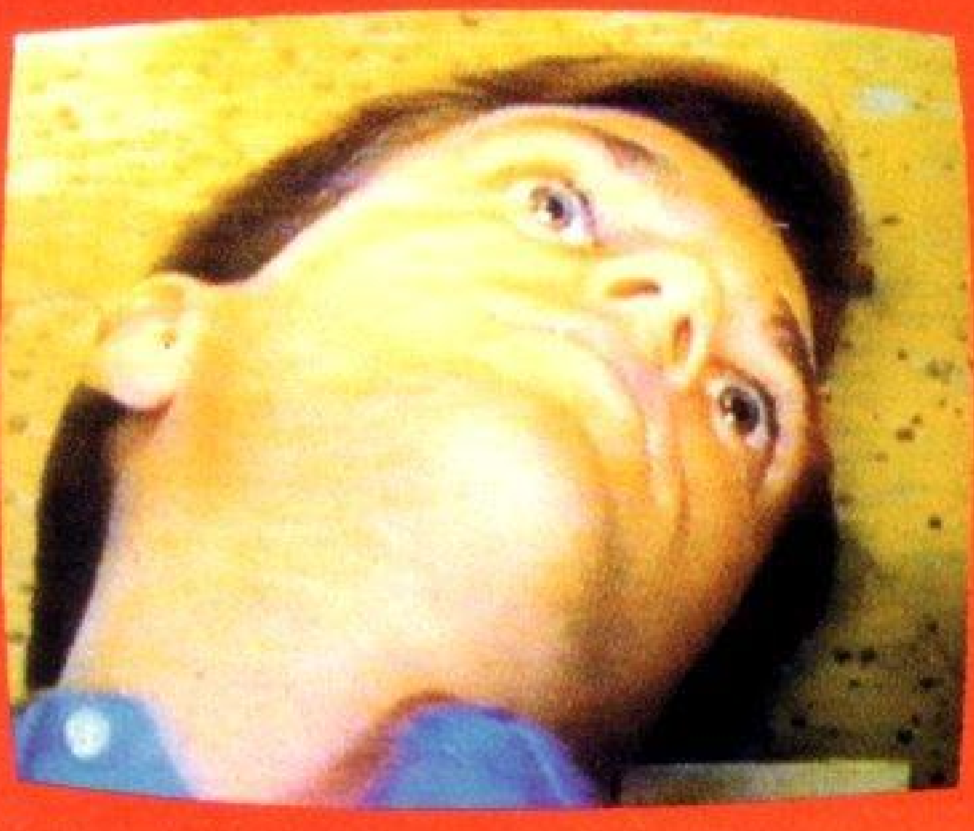

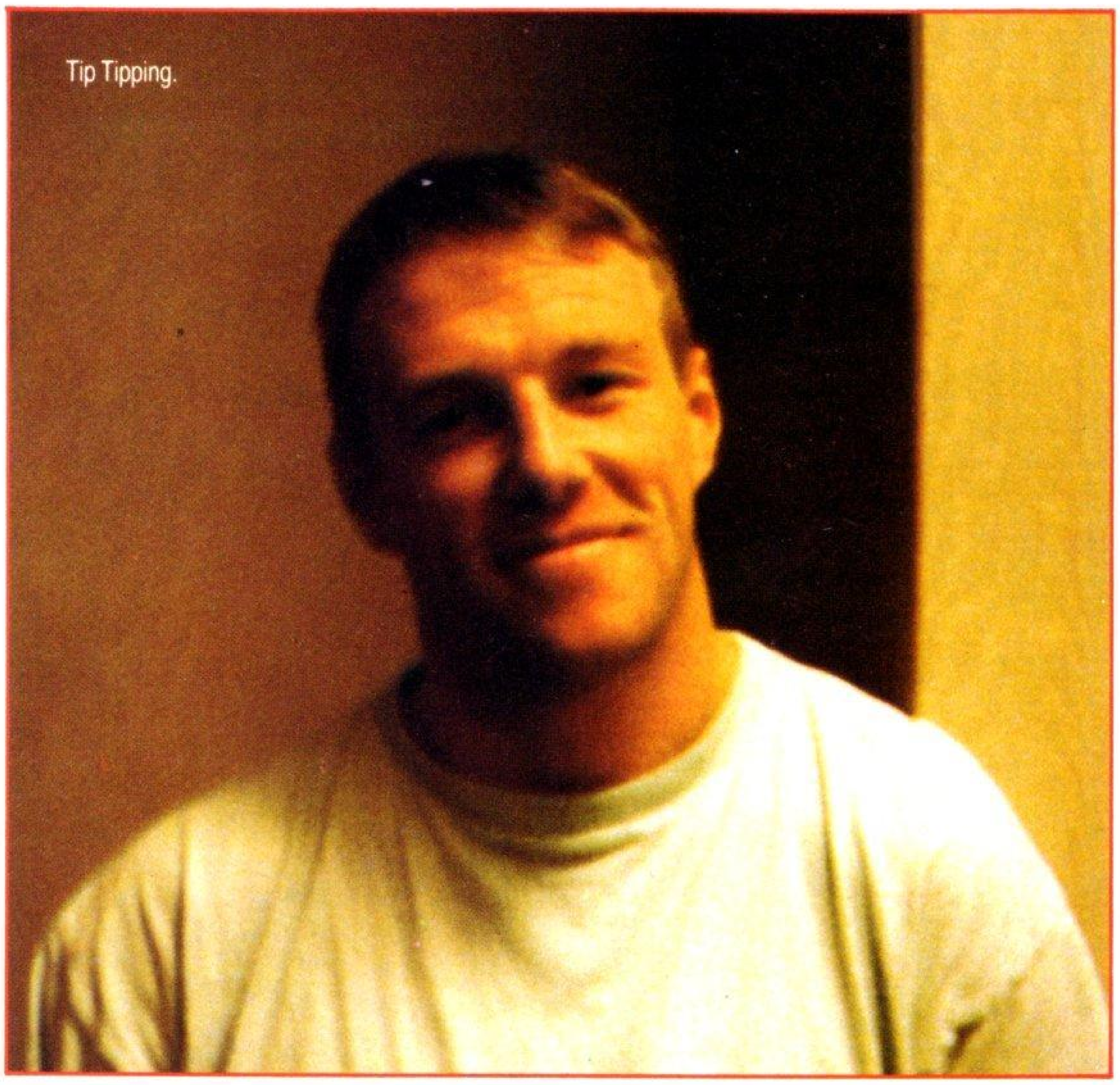

Tip Tipping.

way for her to crash into. We overlapped on the last bit as she jumped under the table and I emerged from the other side and leapt through the window. It was made from sugar glass with a balsa wood frame. You *can* get cut, and I did get a bit of balsa wood sticking in my ribs as I went through, but it was no real problem." The camera picked up on Sophie the other side of the window twisting her ankle as she landed.

Still only thirty, Eddon began her stunt career sixteen years ago with a fall from a horse in *Follyfoot.* Past credits are many and varied: she doubled for Helen Slater in *Supergirl,* Carrie Fisher in *Return of the Jedi* and even singer Kate Bush in her promotional video for *Experiment IV.* Her debut *Doctor Who* story almost occurred many years earlier.

"I was asked to do a *Doctor Who* in 1973 when I was still fourteen. They rang me up and said, 'How old are you?' I said, 'I'm fourteen,' which lost me the job immediately as they would have had to pay for chaperones."

Another of the major stunts for Tip Tipping was the Doctor's 'Deathslide' from the window of the Chemistry Lab down onto the Imperial Dalek Shuttle positioned below in the School playground. It was not a job Tip could execute alone. "I brought in an expert called Steve Groves, a Royal Marine Mountain Leader, to help me out with this one. We used a black, quite modern rope that wouldn't have been around in the Sixties. I thought we had licence enough to use it.

"It had to be fixed onto scaffolding within the shuttle so it could be pulled as taut as it needed to be without pulling the whole construction along the ground. The brolly handle had a smooth-running caribeena inside painted red. Before the scene was recorded I did the slide several times to get the tension and speed of the rope right.

"Sylvester did the take-off from the window and landing part as well, but we didn't actually see it in the final sequence. I made sure he had a harness on and a wire which went up his sleeve, so that if at any time the brolly did break – he would still be left hanging. This was much to his disgust, of course, because he prefers to be free running all the time.

"Sylvester is the hardest man on Earth to try and double. The fuss he put up about not doing the deathslide . . . he's a very capable, brilliantly athletic man and wanted to do all his own stuff. I didn't care how capable he was, if he had twisted his ankle in this one he'd have been out for the rest of the series."

In the midst of the Dalek assault on Coalhill School, a rather unfortunate military man was seen to leave his post, in this case a fortified machine-gun nest, more forcibly than he had intended. A Dalek explosion blew Tipping from his feet, over sandbags and through the air.

"We used two cameras, one head on, which you saw, and one down to the side. Ideally I would have liked the first shot to have been the profile shot and then switched mid-air to the guy head-on. That would have covered up the slight time lapse there was between the explosion and the body coming up. I had a trampette just in front of the sand-bags.

"I stood on a board behind the trampette, then it cut to Daleks firing, and when you cut back I was actually jumping off but still out of shot. Stuart hit the explosion as I hit the trampette and was going into the air. It was an editorial decision to lose the first camera shot. The overall effect was quite good and, again, showed the power of the Daleks."

Another of Tipping's many abilities was demonstrated in the form of Corporal Embery. He assumed this guise to more effectively choreograph a fight sequence with Sergeant Mike Smith played by Dursley McLinden.

"Stuntmen act all the time. I'm five-foot-eight, so unless they've got small lead actors to double it's not that usual. Everyone knows I enjoy my little bit-acting parts. So did Andrew. It was my suggestion that I play Embery and he was quite happy about it.

"We were trying to think of a situation why he would let Mike out of his sight and then have the fight when he tried to escape. It was quite obvious to me. Have a cup of tea. The nice thing about making a cup of tea is there's more things to smash and knock out of the way. I had sugar-lumps all over the place!

"I wanted as much of an 'explosion' as possible as he came into me. In this case we were working in a very confined area and, as usual, were pushed for time. It was a matter of keeping it short and sharp – I didn't want it too cowboyish. Obviously given more time and more licence to make a bigger fight of it, I'd have had great fun down there. But that's the style of the programme. *Doctor Who* has never been about great fountains of blood erupting from somebody's neck or eyes being pulled out."

The second jerk-harness effect, and Tip's last stunt in this story, was Mike's death scene and the climax of part four. He doubled McLinden to bear the brunt of The Girl's (Jasmine Breaks) crackle of raw energy. This time, Tip's explosive effect was achieved as he collapsed onto the balsa wood bannister.

"You didn't see half the travelling, there was actually about five or six feet. I was surprised that I was such a good double for Mike. Being a blond stuntman it's quite easy to go dark; you just add the old black hairspray – if you're a dark-haired stuntman, you've got problems."

Next up, in recording order at least, was Stephen Wyatt's *The Greatest Show in the Galaxy*. In the scene where the Doctor avoids Mags, Sylvester performed the swing across the circus ring himself, so Tip's involvement was confined to safety work on the day in question at Elstree. For *Silver Nemesis*, Tip was not available and had Nick Gillard arrange what was required. Stuntman Paul Haisman found himself doubling Sylvester for his fall into the river and donned a Cybersuit to perform a few of the more energetic Cyber-death scenes.

After *Doctor Who*, Tip went straight on to Central's *Hard Cases*, again working with Andrew Morgan. He is a stuntman much in demand, and is always in employment. The Twenty-sixth Season is promising enough action to rival the Twenty-fifth. Tip Tipping may yet be back.

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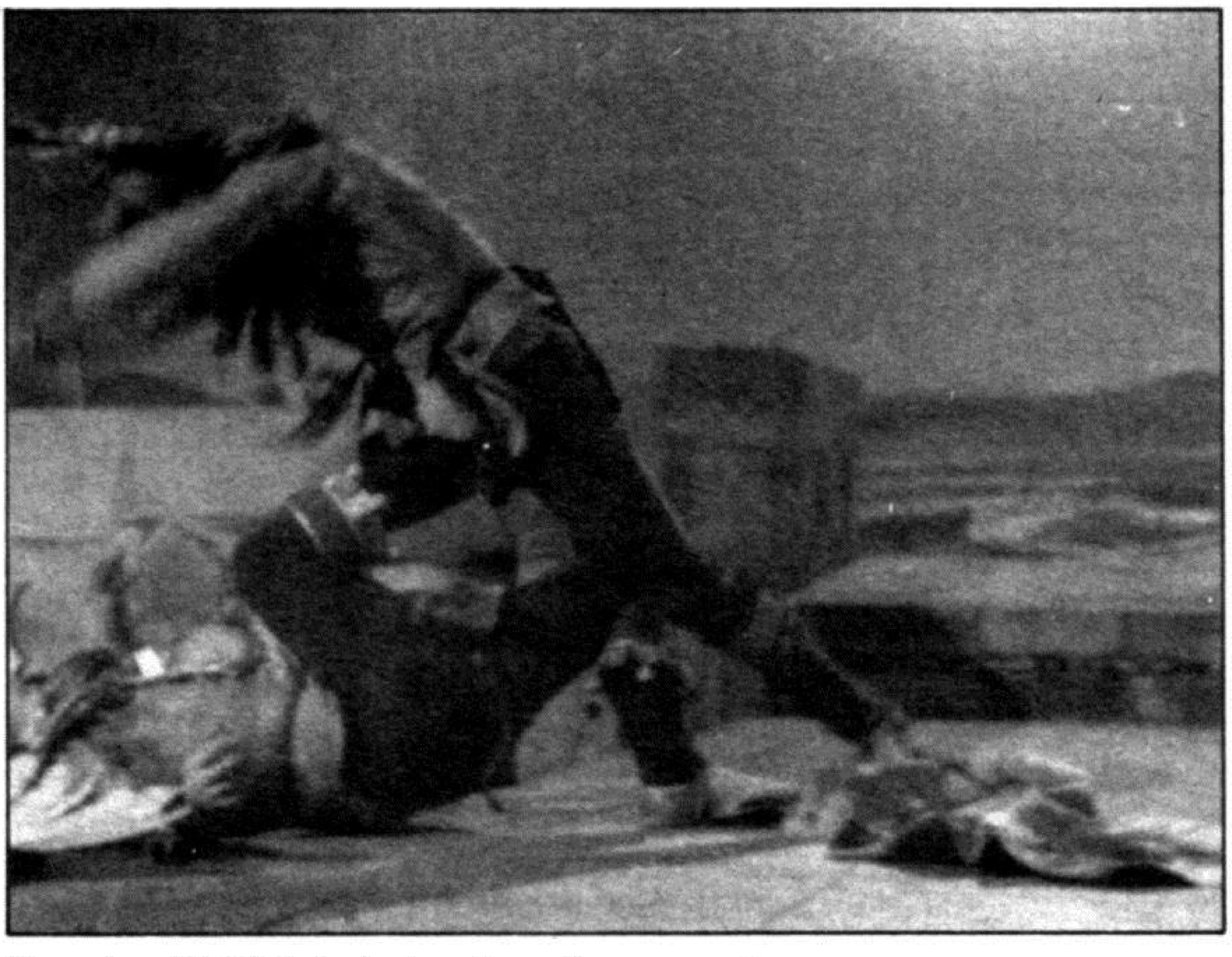

Next time, **DWM** looks back at the early years of *Doctor Who* stuntwork and the days of Havoc, talking to stuntmen Derek Ware, Alan Chuntz and Terry Walsh. Part Two of this series appears in Issue 151.

COMPETITION WINNERS

We've a long list of winners to the various competitions run recently in *Doctor Who Magazine*, so let's get straight down to business!

ENCYCLOPEDIA COMPETITION (Issue 144) The answers to this quiz, set by author David Saunders, were as follows:– 1a) Dodo, b) Nestenes, c) Ice Warriors; 2a) *The Dæmons*, b) *The Android Invasion*, c) *Terror of the Zygons*, d) *The Smugglers*, 3a) *The Green Death*, b) *The Krotons* and *c) The Time Meddler*. Quite a difficult competition and only a handful of you got the right answers. The winners were: Jason Carter, Swansea, West Glamorgan; Peter Henderson, Tsawwassen, British Columbia; Miss T. Holbrook, Sharnbrook; Moray Laing, Oxton by Cauder, Berwickshire and Trevor Wells, Nottingham. The first volume of the Encyclopedia, available from Knight Books, is still on sale from all good bookshops.

DARK FUTURE WINNERS (Issue 144) The answers were as follows: a) The Death Zone, b) The Trilogic Game and c) The Malevilus. There were over two hundred entries for this competition and the final winners of the Games Workshop prizes on offer were: A. Wixon, Preston, Lancs. (Dark Future); Scott Hamilton, South Windsor, USA (Blood Bowl); and Mark Dennett, Colne, Lancs., (Harlequins, Land Raiders and Expert Paint Set).

DALEK AND CYBERMEN MODEL SETS (Issue 145). The twenty-five winners of Games Workshop Dalek and Cybermen Model Kits were: D. Battrick, Melbourne, Australia; Paul Breen, Alice Springs, Australia; Louise Dennis, Oxford; Andrew Fitzpatrick, Warley, West Midlands; Karen Giles, Dagenham, Essex; Alexis Glass, Ottawa, Ontario; James Goss, Water Stratford, Buckingham; Jonathon D. Gray, Mirfield, W. Yorks; Julian Harris, Whitchurch, Cardiff; Benny Har-Even, Hendon, London; Andrew Harvey, Peacehaven; Malcolm Herron, Wallsead; Marcus L. Judge, London; Simon Lys, Blandford Forum, Dorset; C. May, Bristol; Edith E. Reuwer, Lancaster, Pennsylvania; Brian Robinson, Coldhurst, Oldham; D.E. Rose, Trowbridge, Wiltshire; Alistair Stokes, Tyne & Wear; Michael Thresher, Daventry, Northants; Trevor Wells, Nottingham; Ian Wheeler, Penrith, Cumbria; Stephany White, Lakeworth, Florida; Virginia Wilson, Akron, Ohio; and Michael Vallas, Lombard, Illinois.

TARDIS TELEPHONE COMPETITION (Issue 146) Well, there was some fun with this one, especially with the first question, i.e. who designed the exterior of the TARDIS in 1963. The original police box was designed by G. Mackenzie-Trench in 1929, but that wasn't the answer we wanted; neither were suggestions that the police box was liberated from the sets of the police serials *Dixon of Dock Green*, or *Z-Cars*. The designer of the interior of the TARDIS, Polish-born Peter Brachaki, is also credited with realising the look of the exterior, and with that in mind the winner of the TARDIS telephone was Neal Willis of Lee-on-the-Solent, Hants. The other two answers we were looking for were that the TARDIS' ancillary generator seen in *The Invasion of Time*, was disguised as a Greek statue and that the Master's TARDIS first appeared as a horsebox (at Rossini's Circus) in *Terror of the Autons*.

***THE ULTIMATE ADVENTURE* WINNER:** Guy A. Robinson of Greenwich, London, was the lucky winner of two tickets to the *Doctor Who* stage play, *The Ultimate Adventure*. The answers to the competition were a) *Doctor Who and the Curse of the Daleks* (with vital scripting assistance from David Whittaker); b) Trevor Martin; and c) *The Inheritors of Time*.

'I love your contests and your magazine', added Stephany White to her unlucky entry for the TARDIS telephone competition. 'Keep up the good work.' Well, with this month's **Dapol Competition,** new **BBC Videos** to be won in **Issue 150,** plus more competitions on the way, you can be sure we'll continue to be inundated with hopeful entries for months to come!

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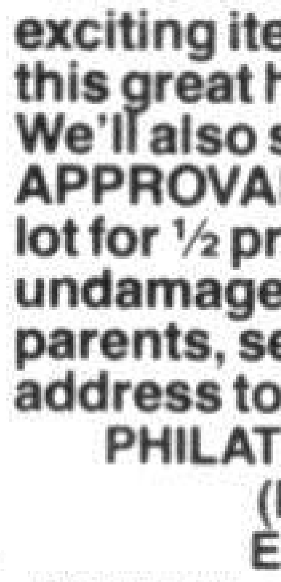

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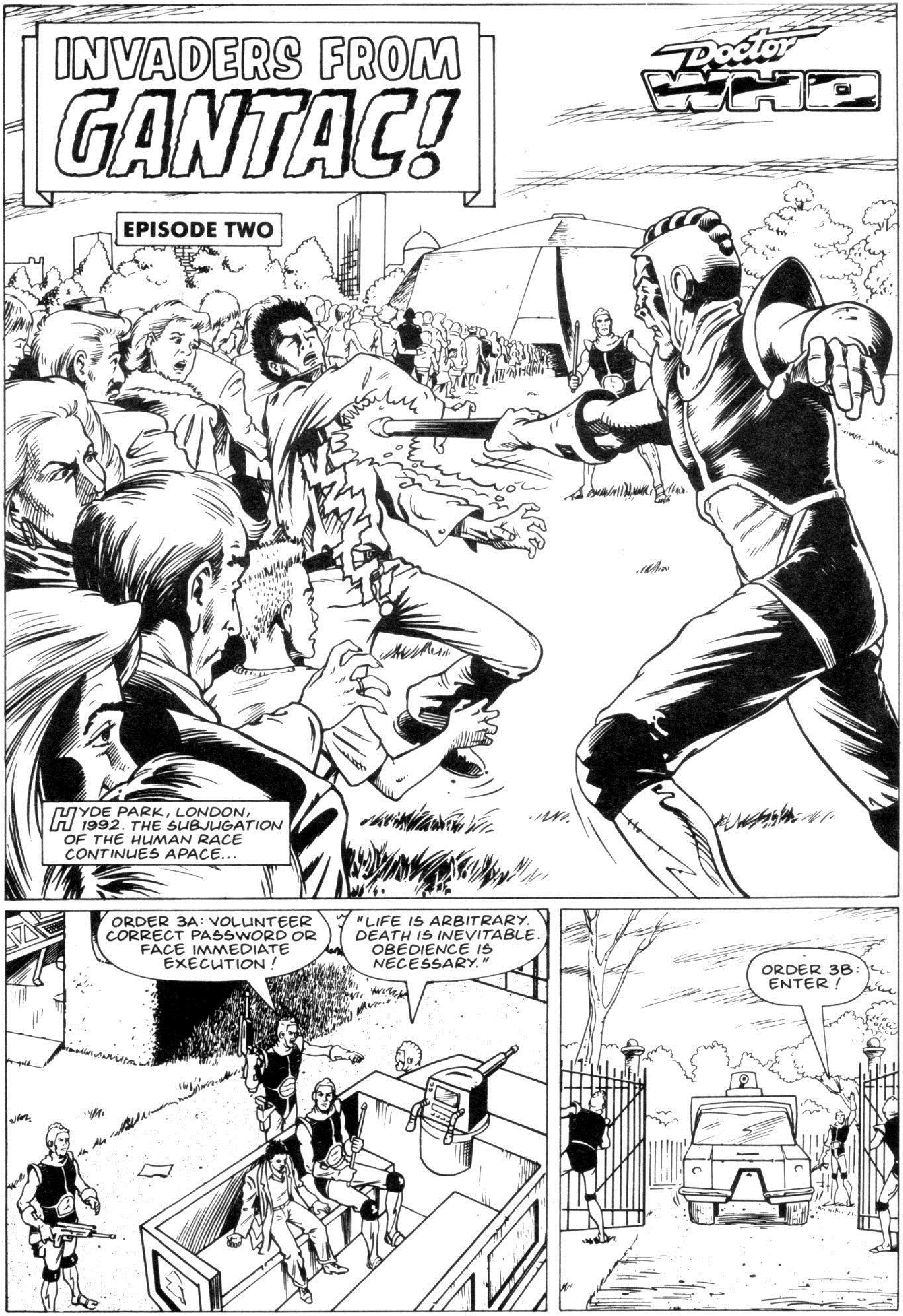
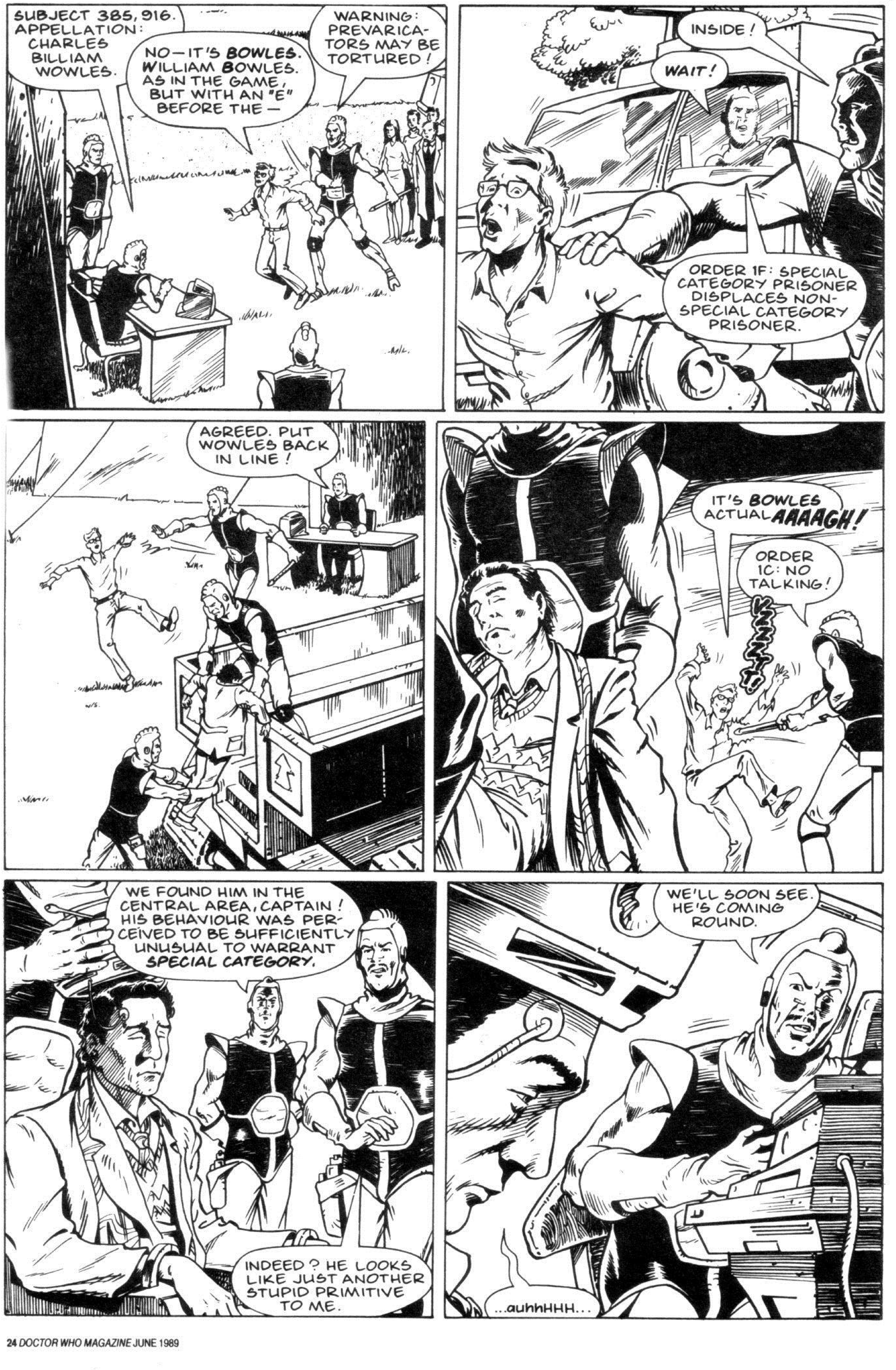
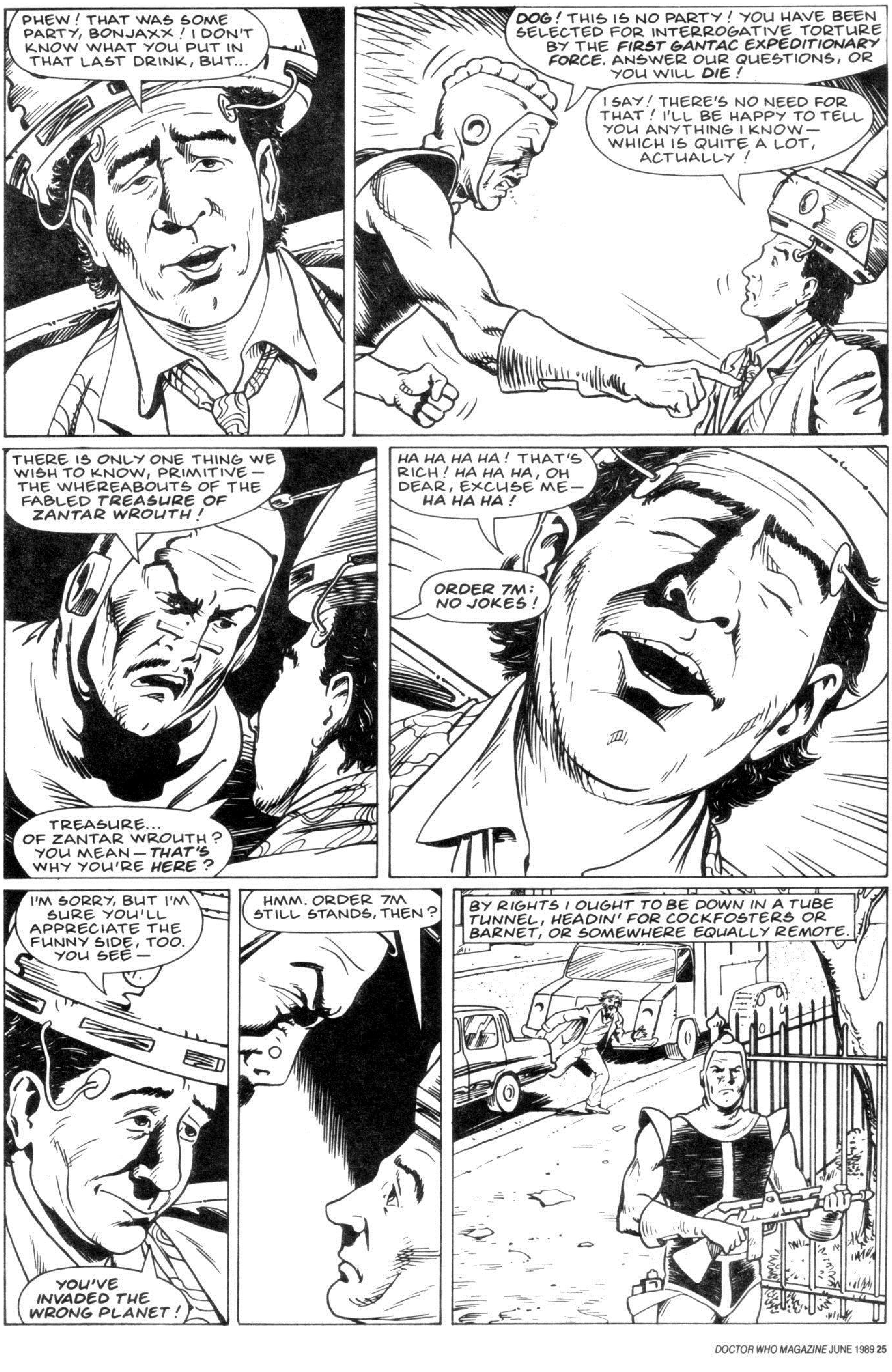
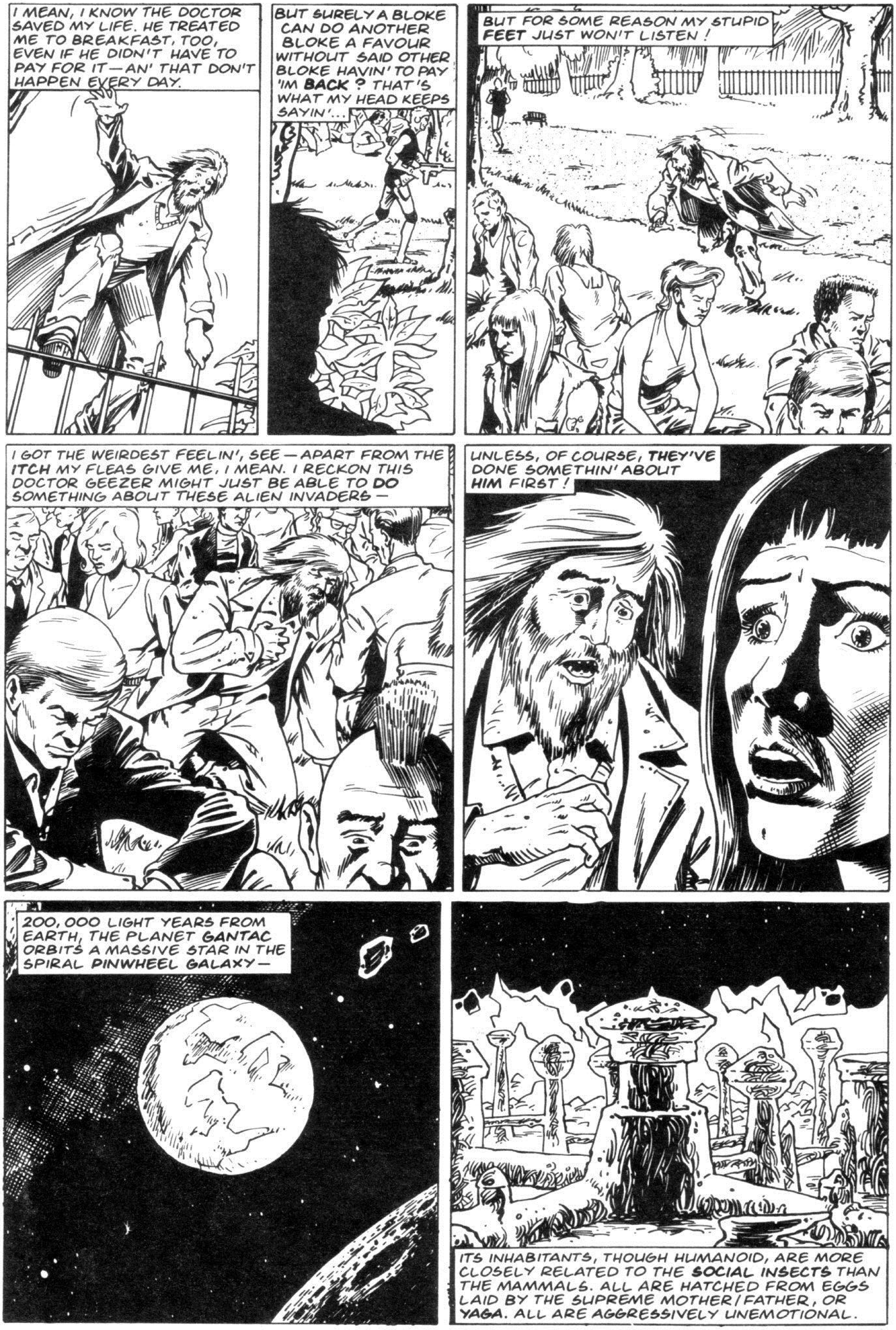
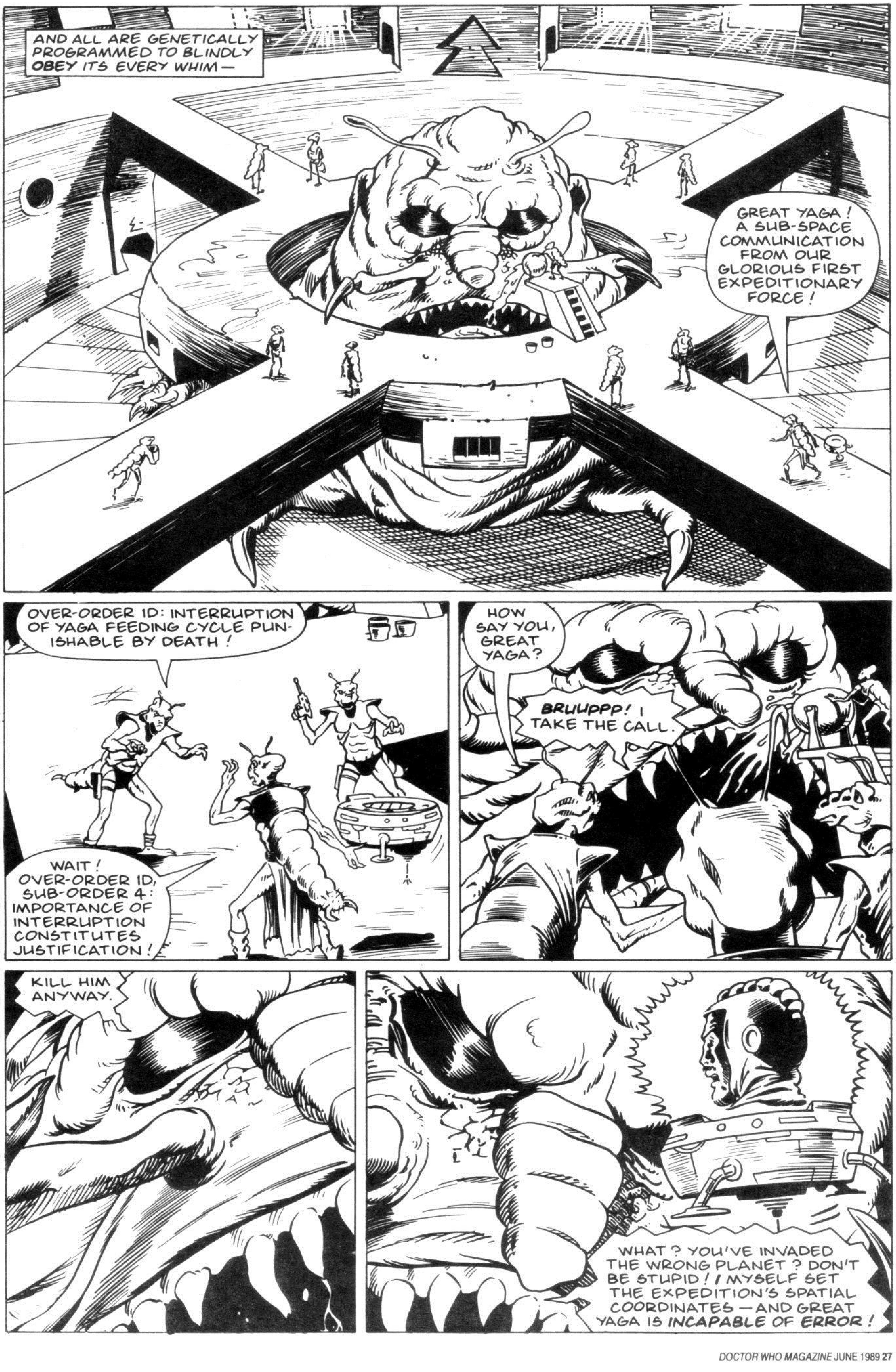

Doctor Who
HYDE PARK, LONDON, 1992. THE SUBJUGATION OF THE HUMAN RACE CONTINUES APACE...
ORDER 3A: VOLUNTEER CORRECT PASSWORD OR FACE IMMEDIATE EXECUTION!
"LIFE IS ARBITRARY. DEATH IS INEVITABLE. OBEDIENCE IS NECESSARY."
ORDER 3B: ENTER!

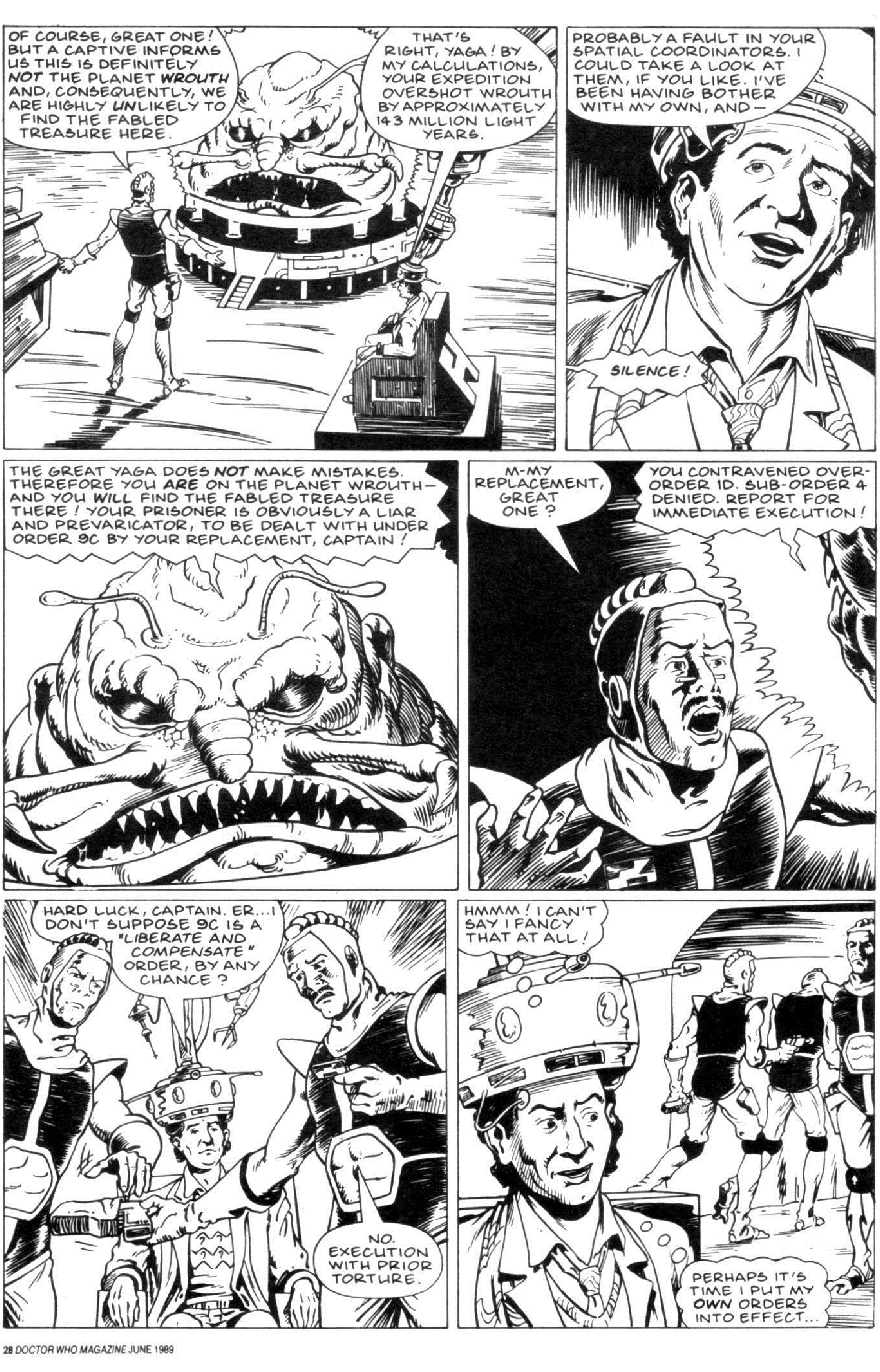
Script: **ALAN GRANT** ▮ Art: **MARTIN GRIFFITHS** and **CAM SMITH** ▮ Letters: **GORDON ROBSON** ▮ Editor: **RICHARD STARKINGS**

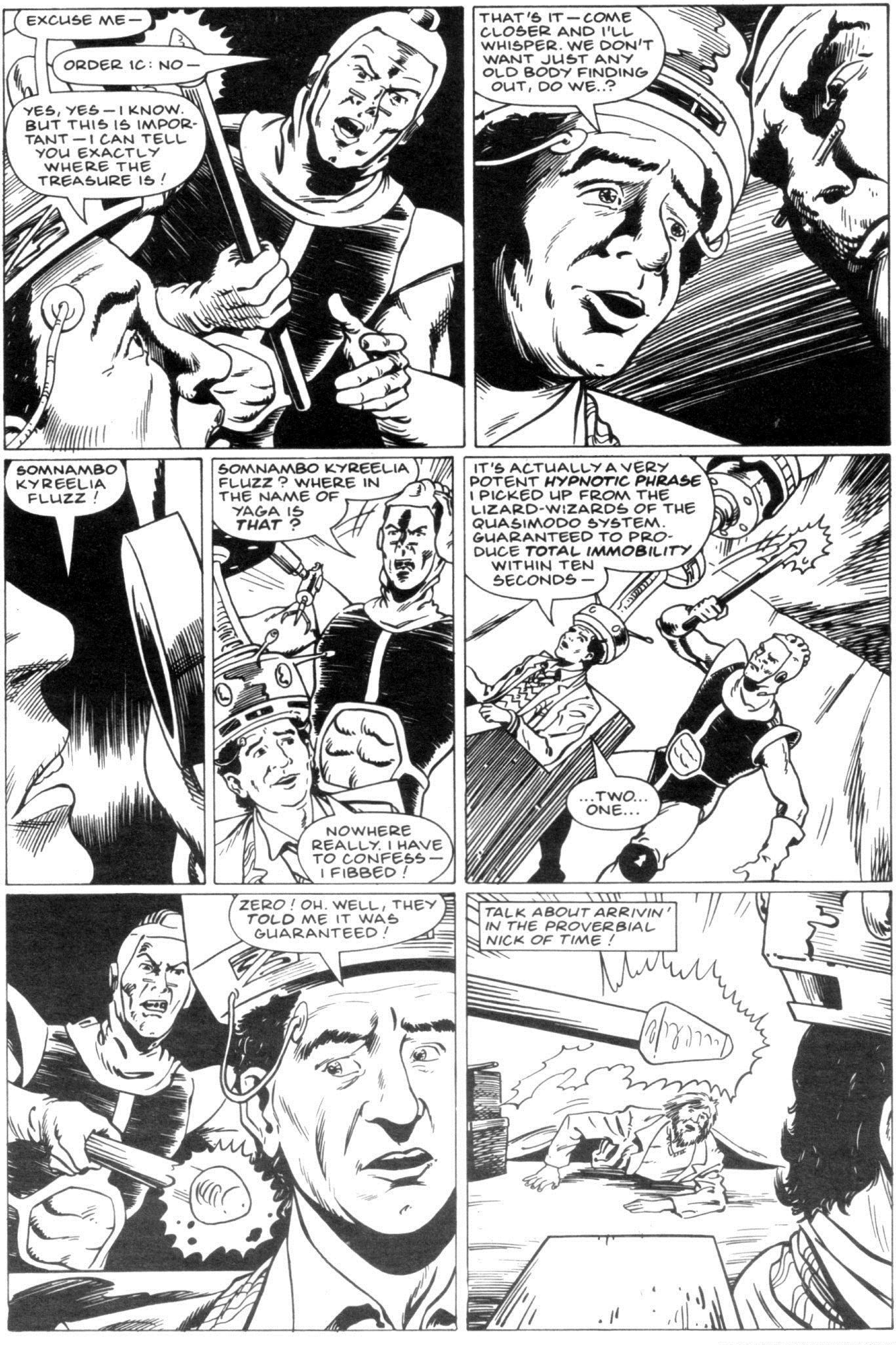

SUBJECT 385,916. APPELLATION: CHARLES BILLIAM WOWLES.
NO—IT'S BOWLES. WILLIAM BOWLES. AS IN THE GAME, BUT WITH AN "E" BEFORE THE—
WARNING: PREVARICATORS MAY BE TORTURED!
INSIDE!
WAIT!
ORDER 1F: SPECIAL CATEGORY PRISONER DISPLACES NON-SPECIAL CATEGORY PRISONER.
AGREED. PUT WOWLES BACK IN LINE!
IT'S BOWLES ACTUAL AAAAGH!
ORDER 1C: NO TALKING!
WE FOUND HIM IN THE CENTRAL AREA, CAPTAIN! HIS BEHAVIOUR WAS PERCEIVED TO BE SUFFICIENTLY UNUSUAL TO WARRANT SPECIAL CATEGORY.
INDEED? HE LOOKS LIKE JUST ANOTHER STUPID PRIMITIVE TO ME.
WE'LL SOON SEE. HE'S COMING ROUND.
...auhhHHH...

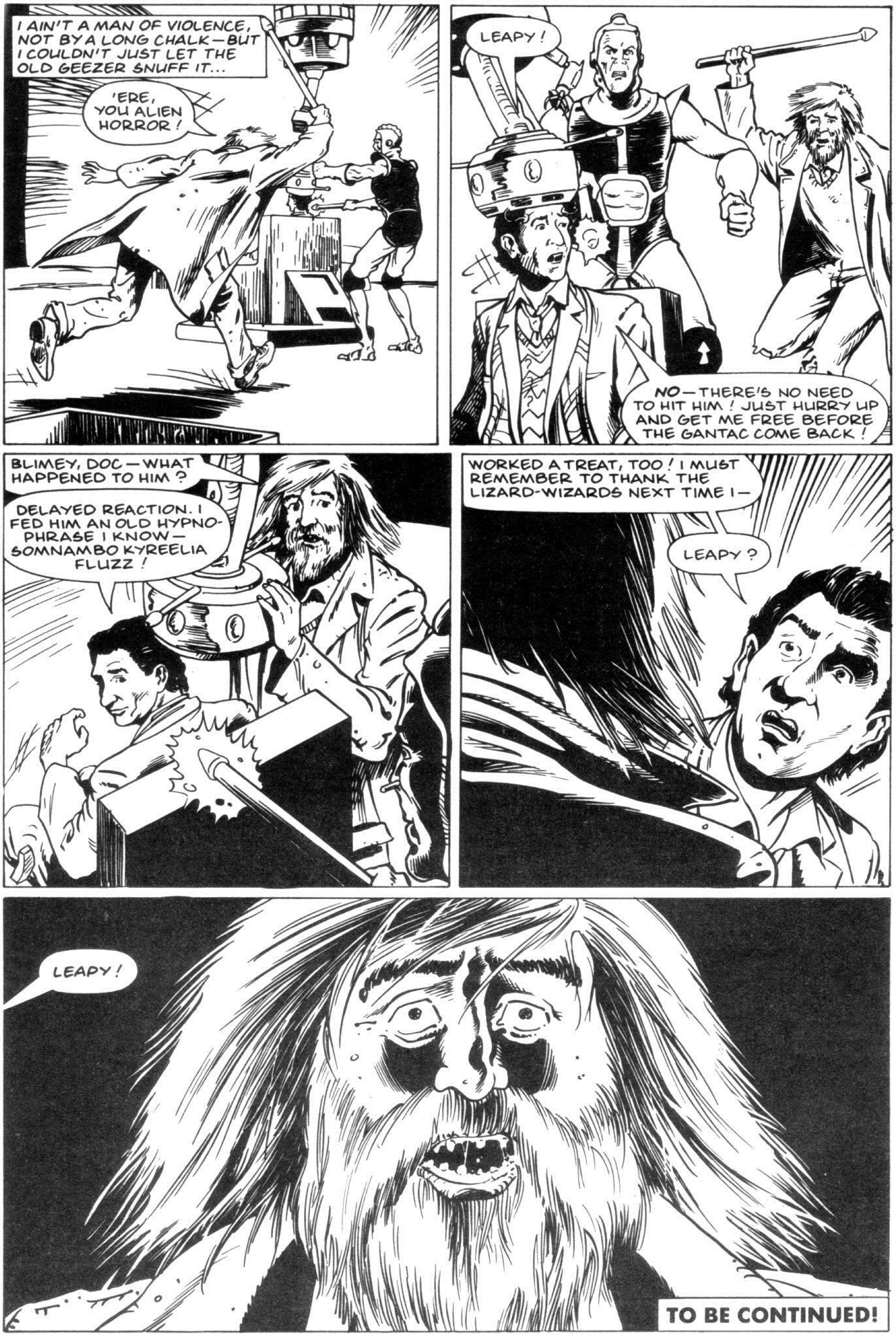

PHEW! THAT WAS SOME PARTY, BONJAXX! I DON'T KNOW WHAT YOU PUT IN THAT LAST DRINK, BUT...
DOG! THIS IS NO PARTY! YOU HAVE BEEN SELECTED FOR INTERROGATIVE TORTURE BY THE FIRST GANTAC EXPEDITIONARY FORCE. ANSWER OUR QUESTIONS, OR YOU WILL DIE!
I SAY! THERE'S NO NEED FOR THAT! I'LL BE HAPPY TO TELL YOU ANYTHING I KNOW— WHICH IS QUITE A LOT, ACTUALLY!
THERE IS ONLY ONE THING WE WISH TO KNOW, PRIMITIVE— THE WHEREABOUTS OF THE FABLED TREASURE OF ZANTAR WROUTH!
TREASURE... OF ZANTAR WROUTH? YOU MEAN—THAT'S WHY YOU'RE HERE?
HA HA HA HA! THAT'S RICH! HA HA HA, OH DEAR, EXCUSE ME— HA HA HA!
ORDER 7M: NO JOKES!
I'M SORRY, BUT I'M SURE YOU'LL APPRECIATE THE FUNNY SIDE, TOO. YOU SEE—
YOU'VE INVADED THE WRONG PLANET!
HMM. ORDER 7M STILL STANDS, THEN?
BY RIGHTS I OUGHT TO BE DOWN IN A TUBE TUNNEL, HEADIN' FOR COCKFOSTERS OR BARNET, OR SOMEWHERE EQUALLY REMOTE.


I MEAN, I KNOW THE DOCTOR SAVED MY LIFE. HE TREATED ME TO BREAKFAST, TOO, EVEN IF HE DIDN'T HAVE TO PAY FOR IT—AN' THAT DON'T HAPPEN EVERY DAY.
BUT SURELY A BLOKE CAN DO ANOTHER BLOKE A FAVOUR WITHOUT SAID OTHER BLOKE HAVIN' TO PAY 'IM BACK? THAT'S WHAT MY HEAD KEEPS SAYIN'...
BUT FOR SOME REASON MY STUPID FEET JUST WON'T LISTEN!
I GOT THE WEIRDEST FEELIN', SEE—APART FROM THE ITCH MY FLEAS GIVE ME, I MEAN. I RECKON THIS DOCTOR GEEZER MIGHT JUST BE ABLE TO DO SOMETHING ABOUT THESE ALIEN INVADERS—
UNLESS, OF COURSE, THEY'VE DONE SOMETHIN' ABOUT HIM FIRST!
200,000 LIGHT YEARS FROM EARTH, THE PLANET GANTAC ORBITS A MASSIVE STAR IN THE SPIRAL PINWHEEL GALAXY—
ITS INHABITANTS, THOUGH HUMANOID, ARE MORE CLOSELY RELATED TO THE SOCIAL INSECTS THAN THE MAMMALS. ALL ARE HATCHED FROM EGGS LAID BY THE SUPREME MOTHER/FATHER, OR YAGA. ALL ARE AGGRESSIVELY UNEMOTIONAL.


AND ALL ARE GENETICALLY PROGRAMMED TO BLINDLY OBEY ITS EVERY WHIM —
GREAT YAGA! A SUB-SPACE COMMUNICATION FROM OUR GLORIOUS FIRST EXPEDITIONARY FORCE!
OVER-ORDER 1D: INTERRUPTION OF YAGA FEEDING CYCLE PUNISHABLE BY DEATH!
WAIT! OVER-ORDER 1D, SUB-ORDER 4: IMPORTANCE OF INTERRUPTION CONSTITUTES JUSTIFICATION!
HOW SAY YOU, GREAT YAGA?
BRUUPPP! I TAKE THE CALL.
KILL HIM ANYWAY.
WHAT? YOU'VE INVADED THE WRONG PLANET? DON'T BE STUPID! I MYSELF SET THE EXPEDITION'S SPATIAL COORDINATES — AND GREAT YAGA IS INCAPABLE OF ERROR!


OF COURSE, GREAT ONE! BUT A CAPTIVE INFORMS US THIS IS DEFINITELY **NOT** THE PLANET **WROUTH** AND, CONSEQUENTLY, WE ARE HIGHLY **UN**LIKELY TO FIND THE FABLED TREASURE HERE.
THAT'S RIGHT, YAGA! BY MY CALCULATIONS, YOUR EXPEDITION OVERSHOT WROUTH BY APPROXIMATELY 143 MILLION LIGHT YEARS.
PROBABLY A FAULT IN YOUR SPATIAL COORDINATORS. I COULD TAKE A LOOK AT THEM, IF YOU LIKE. I'VE BEEN HAVING BOTHER WITH MY OWN, AND—
SILENCE!
THE GREAT YAGA DOES **NOT** MAKE MISTAKES. THEREFORE YOU **ARE** ON THE PLANET WROUTH— AND YOU **WILL** FIND THE FABLED TREASURE THERE! YOUR PRISONER IS OBVIOUSLY A LIAR AND PREVARICATOR, TO BE DEALT WITH UNDER ORDER 9C BY YOUR REPLACEMENT, CAPTAIN!
M-MY REPLACEMENT, GREAT ONE?
YOU CONTRAVENED OVER-ORDER 1D. SUB-ORDER 4 DENIED. REPORT FOR IMMEDIATE EXECUTION!
HARD LUCK, CAPTAIN. ER... I DON'T SUPPOSE 9C IS A "LIBERATE AND COMPENSATE" ORDER, BY ANY CHANCE?
NO. EXECUTION WITH PRIOR TORTURE.
HMMM! I CAN'T SAY I FANCY THAT AT ALL!
PERHAPS IT'S TIME I PUT MY **OWN** ORDERS INTO EFFECT...


EXCUSE ME—
ORDER 1C: NO—
YES, YES—I KNOW. BUT THIS IS IMPORTANT—I CAN TELL YOU EXACTLY WHERE THE TREASURE IS!
THAT'S IT—COME CLOSER AND I'LL WHISPER. WE DON'T WANT JUST ANY OLD BODY FINDING OUT, DO WE..?
SOMNAMBO KYREELIA FLUZZ!
SOMNAMBO KYREELIA FLUZZ? WHERE IN THE NAME OF YAGA IS *THAT*?
NOWHERE REALLY. I HAVE TO CONFESS—I FIBBED!
IT'S ACTUALLY A VERY POTENT **HYPNOTIC PHRASE** I PICKED UP FROM THE LIZARD-WIZARDS OF THE QUASIMODO SYSTEM. GUARANTEED TO PRODUCE **TOTAL IMMOBILITY** WITHIN TEN SECONDS—
...TWO... ONE...
ZERO! OH. WELL, THEY *TOLD* ME IT WAS GUARANTEED!
TALK ABOUT ARRIVIN' IN THE PROVERBIAL NICK OF TIME!


I AIN'T A MAN OF VIOLENCE, NOT BY A LONG CHALK — BUT I COULDN'T JUST LET THE OLD GEEZER SNUFF IT...
'ERE, YOU ALIEN HORROR!
LEAPY!
NO — THERE'S NO NEED TO HIT HIM! JUST HURRY UP AND GET ME FREE BEFORE THE GANTAC COME BACK!
BLIMEY, DOC — WHAT HAPPENED TO HIM?
DELAYED REACTION. I FED HIM AN OLD HYPNO-PHRASE I KNOW — SOMNAMBO KYREELIA FLUZZ!
WORKED A TREAT, TOO! I MUST REMEMBER TO THANK THE LIZARD-WIZARDS NEXT TIME I—
LEAPY?
LEAPY!
TO BE CONTINUED!

YOU ON WHO

Write to: You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Due to the volume of mail received we simply CANNOT make personal replies, and letters may be edited. Full addresses are printed only where requested.

Before we begin, we've had many requests regarding the **DWM Anniversary Special** *– it seems that a lot of you out there missed out on getting a copy, particularly overseas. Both this and* **It's Bigger on the Inside** *are still available from Nostalgia and Comics, 14/16 Smallbrook, Queensway, City Centre, Birmingham.* **The Anniversary Special** *costs £2.25 plus 50p postage, and the fun book is £1.95 plus 50p p+p. Please note that all payments should be in sterling – overseas payments should be by International Money Order for the correct amount. All orders will be despatched in stiff card envelopes.*

GREAT STUFF

I finished reading **Issue no. 147** of *Doctor Who Magazine* the other day, but now feel I must write and tell you how good it was. In fact, not just that issue, but all issues from around October of last year.

The quality of the product has increased 100% since these recent 'new-look' issues started, especially the last few, which contained such excellent interviews, under the *Writing Doctor Who* banner, that I have felt compelled to read them over and over again.

The Gallifrey Guardian has also been improved (and expanded) so that it really does reflect all the recent and new events that have taken place.

But I have just one gripe: Please find someone who can draw Sylvester McCoy competently. The current plethora of artists (including those involved with *Follow that TARDIS*) are terrible. Please find more suitable people – and quickly!

Well, enough about the magazine – how about the t.v. Series? All right, I can honestly say, I haven't enjoyed *Doctor Who* so much before in my life. The anniversary season was simply amazing and I'm really looking forward to Season 26 – especially because I'm lucky enough to be going on a studio visit during rehearsals. And may I take the opportunity in these pages, to thank John Nathan-Turner for organising the visit so quickly.

Here's to Season 26!

Richard Collins,
Ringmer,
Lewes,
East Sussex

SONG AND DANCE

Yesterday I went to see Jon Pertwee in the new *Doctor Who* stage play, *The Ultimate Adventure* and I thought I'd send you my views. On the whole it was very enjoyable. Although parts of the storyline were suspiciously like *Day of the Daleks,* that fact didn't take anything away from it.

Jon Pertwee played the Doctor brilliantly; it was like he'd never stopped playing him since he left the show. Also, I was impressed by the on stage effects. I myself worked in theatre for a while and realise it must have caused the designer's many headaches in the production stage.

The only thing I can really say against it are, it changed scene too often, giving the audience little chance to identify with the different destinations. Also, the songs; *Doctor Who* can quite do without being turned into a musical and I found myself trying to pretend I wasn't there whenever the band struck up.

Fortunately there were only three songs and we were spared any songs by the Daleks or the Cybermen. Personally, if it came nearer to my home town I would go and see it again, it was very enjoyable.

Paul Monks,
Coventry

THE ULTIMATE ADVENTURE

I would like to congratulate all involved with the production of *Doctor Who – The Ultimate Adventure.* It was brilliant.

Jon Pertwee brought the character to life with the same sparkle that he had on tv, the special effects were really stunning. The lasers and the computer graphics added to the atmosphere immensely. Terrance Dicks has a great talent – I wish the BBC would get him to write some tv episodes. Is he planning to novelise either *The Ultimate Adventure* or *Seven Keys to Doomsday?*

Please, could the person I was talking to outside the theatre waiting for Jon Pertwee's autograph on 23rd March contact me?

Derek Paveley,
19 St. Aubin's Avenue,
Sholing,
Southampton

THANKS!

Thank you very much for **Issue 147** – the colour pages really brighten up the Magazine and the free Season 25 Guide was great. It would be a great idea to do exactly the same for Season 26 after its completion. Will Sylvester McCoy be continuing his role as the Doctor after Season 26 into the 27th season? Is there any news about this yet? I sincerely hope he does continue – it would be a great shame to lose him after he has brought back the mysterious qualities of the Doctor.

Now onto something which has bothered me for some time – why is the North ignored when it comes to *Doctor Who* conventions and exhibitions? We never get a look in. It's all very well for the fans who live in the South, who have the pleasure of experiencing conventions and exhibitions, but with convention expenses and travel fares it would cost a fortune to travel down to them from here. I'm sure other fans like me in the North would agree. There are *Who* fans existing 'up North' so are we suffering from the North-South divide? Why don't we get the same treatment as southern fans?

Andrew M. Hall,
Tyne and Wear

We hope to run a similar Season 26 Guide next year. There is still no word on Sylvester's continuing travels as the Doctor. We live in hope!

NICE N' SLEEZY . . .

Congratulations on producing a rather 'different' comic strip in recent months. With the humour rapidly disappearing from the tv series, it is a relief that it is kept where it belongs – in your comic strip. The two recent ones, *Time and Tide* and *Follow that Tardis* were especially great. I particularly like the creation of *The Sleeze Brothers* and I hope we haven't seen the last of them. The only thing it is lacking now is Frobisher.

Daniel Slater,
Rotherham

Sorry, no plans to bring back Frobisher despite his pleading. The Sleeze Brothers *should now see the launch of their own title in July although the format has yet to be finally decided. Meanwhile, the good Doctor will be taking over the pages of* Death's Head *Issue 8, on sale in June. On the* DWM *comic strip front, the four part* Nemesis of the Daleks *now begins in Issue 152 with a text story by Dan* Echoes of the Mogor *Abnett in Issue 151.*

QUICK CORRECTION

I would just like to correct a couple of points mentioned in **DWM 147** regarding Sylvester McCoy's appearance at an AIDS benefit concert. Firstly, Sylvester was unable to attend because he was in the middle of selling his house, following allegations of problems with his neighbours [*reportedly in The News of the World, a newspaper – Ed.*] Also, the event took place at the Haymarket Theatre in Leicester, not in Haymarket as you stated.

Richard Charlton,
Leicester

Our apologies – reports in Beyond the TARDIS *tend to be based on a combination of both newspaper reports and advance information. Very occasionally events happen differently to the way they're planned!*

The Season Guide resumes next issue, after we've exterminated the person who dropped a *Terror of the Zygons* still into the Season 12 Guide. There, you all thought the Frobisher interview was the April Fool . . .

DATA COILS

We assume that everyone below is interested in Doctor Who, and we're ploughing through as many postcards as possible. Send postcards ONLY, plus full addresses, age and brief details of interests. Letters to this section will be dropped in acid pools on Vortis.

RACHEL COPELL 81 St. John's Road, Sandown, Isle of Wight PO36 8MF. 16, would like male pen pal of same age or older, interested in pop music, *Star Trek, Red Dwarf* writing and history, plus the Tom Baker/Peter Davison era.

MIKE FOSTER 11 Wells Hall Road, Great Cornard, Sudbury, Suffolk CO10 ONH. 13, would like to hear from male fans 12-14 from anywhere. Favourite Doctor is Jon Pertwee. Will answer all letters.

FROBISHER A-Lux. Into Mars Bars, Tizer, polymorphic DNA and classical history. Would like to hear from anyone with a common interest in chocolate pilchards.

RICHARD GILL 2 George Road, Tipton, West Midlands, DY4 8AR. 15, would like male pen-pal, 16-17 years of age, preferably from the USA.

A.S. LIGHT 34a Granville Square, Kings Cross, london WC1X 9PD. 27, seeks pen pal of any age or sex, anywhere. Interests: both Bakers, Roger Delgado, also folklore, Lovecraft and Poe.

STEPHEN REES 10 Hector Court, Glen Waverley 3150 Victoria, Australia. 17, looking for correspondence specifically from male or female fans of similar age or older in England, Wales or California – San Francisco, to be precise. Interests: most SF films, etc.

PIETRO ROSSI 17 Maplestead Road, Upper Tulse Hill, London SW2 3LY. 22, looking for pen-pal anywhere in the world. Also likes DC Comics, soap operas and

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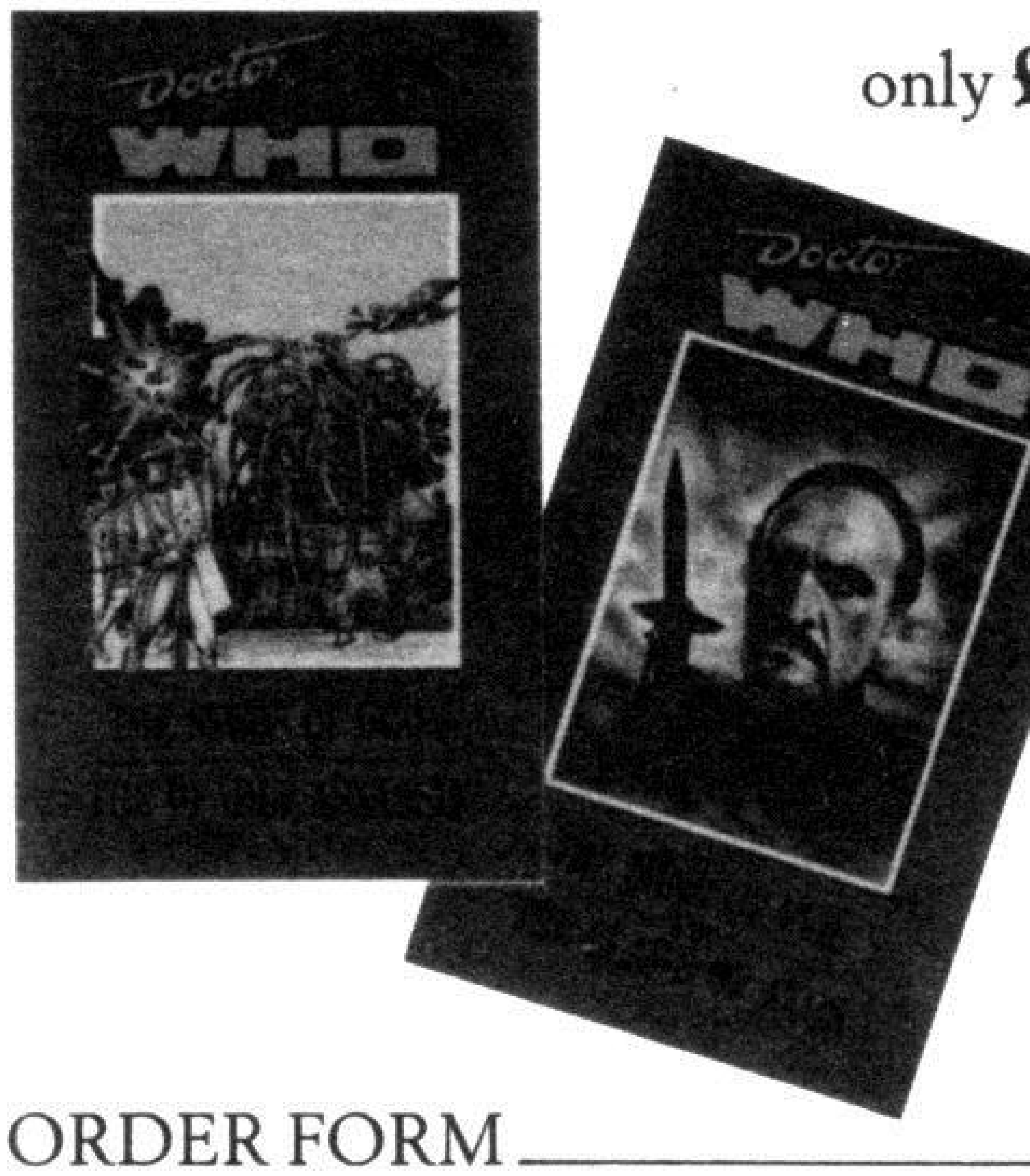

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favourite Doctors are McCoy and Hartnell.

RACHEL SINCLAIR 551 South 49th Place, Springfield, Oregon 97478, USA. 28 year old Fine Arts graduate hoping to visit London this summer. Would like to hear from *Who* fans of own age with a view to meeting new friends when she arrives. Interests: photography, film and fiction writing.

TONY VICKERS 45 Hillsborough Park, Camberley, Surrey GU15 1HG. 20, would like to hear from male or female fans into both Fourth and Seventh Doctors, Ace, Daleks, Cybermen and the TARDIS. Will reply to all letters.

JAKE WHITMORE 8583 Lakeview Avenue, Riverside, California 92509, USA. 20, would like to correspond with female fan of similar age in the States especially those interested in dancing to *Doctorin' the Tardis* in nightclubs. (Do you think people are going to admit to that?) Other interests: David Letterman, *Star Trek: The Next Generation*, Marvel Comics etc.

STEPHANIE WINN 16/19 Dalgety Street, St. Kilda 3182, Victoria, Australia. 13, seeking out anyone who would like an Australian pen-pal.

REL TIME

CONTINUED FROM PAGE 8.

guests (work permitting) include: Elisabeth Sladen, Sophie Aldred, Gerry Davis, Louise Jameson (Sunday only), Deborah Watling and John Leeson. More guests to follow. £18 both days, £9 one day, £4 supporting. Send four A5 (19p) sae's with your registration fee to Carousel '89, 76 Thwaite Street, Barrow-in-Furness, Cumbria LA14 1AN. Last year's Falcon was one of the better British conventions of the year, with a wide range of guests from both behind and in front of the camera. Another recommended spot.

CLUB SPOT

AUSTRALASIA

Australasia *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111, Australia.

The Supreme Council of Time Lords (SCOT) Further details (enclose large sae within Australia, 3 IRCS outside) for list of Australian fan clubs from SCOT, P.O. Box 879, Penrith, NSW Austraia 2750.

New Zealand *Doctor Who* Fan Club Dues NZ $10. Bi-monthly 'zine, Time/Space Visualiser, details from P.O. Box 4473, Christchurch, New Zealand.

UNITED KINGDOM

***Doctor Who* Appreciation Society** (D.W.A.S.) P.O. Box 519, London SW17 8BU.

Aberdeen D.W.A.S. Local Group, an active three-year-old and seeking new blood. Contact: Ian Fraser, 109 Hilton Road, Aberdeen, Scotland.

Leicester D.W.A.S. Local Group. Monthly meetings, always on the look out for new members. Details, 30 Delaware Road, Evington, Leicester LE1 6LG.

***Doctor Who* Fan Club of the South West** (Non D.W.A.S.) Devon-based but anyone welcome. Quarterly fanzine etc., send stamped s.a.e. for details to Richard Southall, 10 Oakland Walk, Dawlish, Devon EX7 9RS.

UNITED STATES

Friends of the Doctor P.O. Box 2030 Media PA 19063, USA – $5 membership, quarterly newsletter and membership kit.

ADVANCE CONVENTION NEWS

Honeycomb (August 26th-27th) Swindon, Wiltshire, England. Fun *Doctor Who* convention, no guests announced as yet. The same venue and several of the same committee as Leisure Hive I-IV. Costs: £10/1 day, £20/2 days, include 5 saes with 10 IRCs. More info/sae plus 2 IRCs: Honeycomb, c/o Daniel Cohen, 48 Gurney Drive, London N2 0DE, England.

Timelord 89, the Sixth American Time Festival has begun publicising its event in Columbus, Ohio, USA, which takes place over September 22-24, 1989. Invited guests include Anthony Ainley, Nicholas Courtney, John Nathan-Turner and Gary Downie. Details: Timelord '89, 667 E. Church Street, Urbana, Ohio 43078 USA.

NEXT ISSUE: A 48-page special issue, celebrating our 150th appearance! Along with the Season Survey Results, we'll be bringing you reports on the Longleat *Doctor Who* Exhibition, an extended *Off the Shelf* which includes interviews with Philip Martin and Graham Williams, plus a special BBC Video Competition!

That's not all – *The Ice Warriors* reaches a gripping conclusion; we present exclusive photographs from *The Dalek Master Plan*, courtesy of designer Barry Newbery; The Master makes an appearance and so do the Cybermen, in our *Tomb of the Cybermen* nostalgia special. *The Invaders from Gantac* reaches its exciting climax – well, if we tell you any more some crazed scientist will be scooping your brain off the floor. Don't miss Issue 150 – more colour pages, more news and more to come! On sale 8th June, price £1.60.

Travelling Companions

Benton

Somewhere near the end of Patrick Troughton's reign as the Doctor, the United Nations Intelligence Task Force was created. Led in Britain by Brigadier Lethbridge-Stewart, it was set up to combat alien and unknown menaces, and helped take the programme from black and white to colour, from the Sixties to the Seventies, and from Patrick Troughton to Jon Pertwee. However, to make U.N.I.T. credible, the Brigadier needed more than just himself and the Doctor – it needed soldiers as well. Enter John Levene as Corporal Benton.

Initially, Benton was used as a simple plot device: the necessary soldier, there to take orders and do a bit of the fighting. His character had to be clear and uncomplicated; a stereotype, with typically military characteristics – loyalty, confidence, trust, a desire for action, and not much thinking ability. This was added to over the years to make Benton more of a person, but his role as the soldier-lackey didn't change much at all.

Corporal Benton first appeared in *The Invasion* just as that: the soldier-lackey. He wasn't introduced as a new supporting character, and his input was small – he was just a soldier with a name. Benton was then promoted to Sergeant in *The Ambassadors of Death*, but remained the 'Yes sir,' soldier until the Eighth Season, when the U.N.I.T. 'family' was established with the arrival of Captain Yates, Jo Grant and the Master. Benton then began to actually do something.

Despite the difference in rank, Benton and the Brigadier enjoyed a healthy relationship built on mutual respect. Benton respected the Brigadier's position, and the Brigadier respected Benton's ability, which was why it was Benton who was assigned to follow Captain Chine Lee in *The Mind of Evil.*

Unfortunately, Benton failed this assignment and the Brigadier heaped scathing and sarcastic attacks on his head. Being involved in the loss of the Thunderbolt missile did not help the situation, and even though injured and in hospital, Benton was determined to make amends with the Brigadier. He took himself out of hospital and back onto the front line. Placed in charge of the underground assault party, his success earned him the job of acting governor of the captured prison, and he took great pride in this. He regained his standing with the Brigadier, and was rewarded for it.

On occasion, Benton surprised even himself at how aware he could be. In *The Time Monster* it wasn't a lumbering trigger-happy soldier that understood the concept of Matter Transference travelling 'through the crack between now and now', but a sergeant who had learned that an open mind was necessary where the Doctor was involved.

Whilst the Brigadier found it very difficult to come to terms with the reappearance of the Second Doctor in *The Three Doctors*, and his first trip in the TARDIS, Benton accepted it all without a qualm.

Benton took great pride in all he did. Whether it be answering the prison phone as 'Acting Governor Benton', capturing the Master in the TOMTIT laboratory, or describing a dinosaur sightings code, Benton performed his tasks conscientiously and completely.

"Right Sergeant Benton, you'll be in charge of the prison. You can consider yourself acting governor."

"Thank you, sir."

"Oh, Benton ..."

"Yes sir?"

"Don't get any delusions of grandeur, will you?"

"No sir."

The Brigadier and Benton, *The Mind of Evil*

He remained ever loyal and respectful to his superior officers whatever the situation. During *Invasion of the Dinosaurs*, for example, Benton had to overpower the traitorous General Finch. Threatened with court martial, Benton apologised profusely and then punched him on the nose.

The respect and trust Benton had for the Doctor was in some ways more than that which he had for the Brigadier. He soon learnt that the Doctor always knew what he was talking about, and was invariably always right. Although he had little to do with the Doctor himself, Benton was always willing to help and do whatever the Doctor wanted.

He was a great help in *The Dæmons* where he used his gun,

▶

and his marksmanship, to convince the villagers of the Doctor's powers. He was almost persuaded of them himself when Bessie, controlled remotely, apparently drove by herself and pinned down the Doctor's assailant.

Again, in *Invasion of the Dinosaurs*, after the Doctor had been framed and put under arrest, Benton,' knowing something was wrong, allowed the Doctor to use his Venusian akido on him and escape. He was then ordered by the Brigadier to put himself under arrest, in a very tongue-in-cheek manner. The Brigadier knew what was going on.

Benton never really seemed to be romantically attached to anyone, but in *the Dæmons* he seemed to win the heart of Miss Hawthorne, the local white witch, after rescuing her and battling the elementals for her sake. Later he allowed her to drag him into the May Day dance.

By the time Tom Baker donned his hat and scarf, U.N.I.T. was outliving its usefulness and Benton, although promoted to Warrant Officer, found he was given less and less to do. His last appearance to date was in *The Android Invasion*, and it was a performance that John Levene did not himself enjoy. Benton wasn't given a final big scene – he just disappeared as abruptly as he had appeared some years previously. Later, when the Doctor once again met the Brigadier in *Mawdryn Undead*, we discovered Benton had retired from U.N.I.T. and become a used car salesman. Not a terribly fitting end to a stable and fondly remembered character.

> *"Still, I'll say one thing: not many sergeants get the chance to punch a General on the nose. Just don't make a habit of it, Benton."*
>
> The Brigadier, *Invasion of the Dinosaurs*

John Levene, the man behind Benton, began his acting career as an extra and first appeared in *Doctor Who* as a Yeti in *The Web of Fear*. This led on to the appearance of Corporal Benton in *The Invasion*, and we know the rest. Since leaving the programme John has been involved in various aspects of the video industry, and recently appeared as Benton once more in the Reel Time production *Wartime*, once again establishing the strength of the character, Benton.

Tim Hunter. All quotes © their respective writers.

DOCTOR WHO THE ULTIMATE ADVENTURE

PHOTO SPECIAL

Zog, played by Stephanie Colburn.

Jason (Graeme Smith), the Doctor (Jon Pertwee) and Crystal (Rebecca Thornhill).

INTERGALACTIC
ADVENTURE AND
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AND JOHN RIDGWAY
With an after-word by
Colin Baker
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